CURSO DE
LENGUA INGLESA

LIBRO TERCERO

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CURSO DE LENGUA INGLESA

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VALENCIA

ES PROPIEDAD

DERECHOS RESERVADOS

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A

Gerald Kearney

con la amistad nacida de comunes trabajos culturales, en los años que dirigió el Instituto Británico de Valencia.

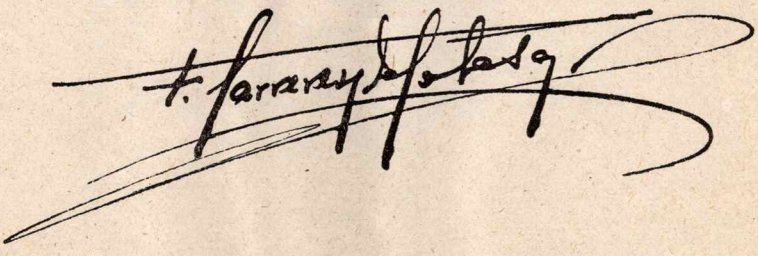
Con el presente volumen doy por terminado mi Curso de Lengua Inglesa, dejando para uno posterior las lecciones sobre historia, lingüística y literatura, así como una breve Antología, que he procurado fuese lo más representativa posible.

Se ocupa este libro tercero de la Sintaxis, Régimen y Concordancia, haciendo hincapié especialmente en el estudio detenido de los verbos compuestos.

He incluído ejercicios de composición según lo que el Cuestionario recomienda y trozos de novelas y comedias modernas para que el alumno se habitúe a los términos usuales del diálogo. Tras cada trozo se dan las oportunas explicaciones.

Un paseo por Londres, otro por Oxford y un tercero por Cambridge forman el reader *de este libro, en el que no he destacado los nuevos vocablos por no estimarlo ya necesario dado el volumen de conocimientos que el alumno debe poseer al llegar a él.*

Finalmente, quiero dar las gracias al Director del Instituto Británico de Sevilla, Mr. Gerald Kearney, por la ayuda prestada. El me ha suministrado la mayor parte del material gráfico necesario y a su pluma de antiguo alumno de Cambridge se debe el paseo por la vieja ciudad universitaria. Amigo leal y ferviente de España, ha querido colaborar así al mayor éxito de este Curso de Lengua Inglesa, en el que se pretende no sólo enseñar el idioma, sino también despertar el interés y el afecto hacia la gran nación, convencido, como yo lo estoy de siempre, que no hay labor más patriótica y eficaz que la que tiende al acercamiento y mutua comprensión de los pueblos. Por eso quiero reunir al final de este último prólogo mi vieja admiración y cariño por Inglaterra con su firme y sincero amor por España, como un símbolo de la unión entre nuestros dos países.



The Queen's College, Oxford, noviembre de 1946.

Valencia y abril de 1947.

Advertencias a esta edición:

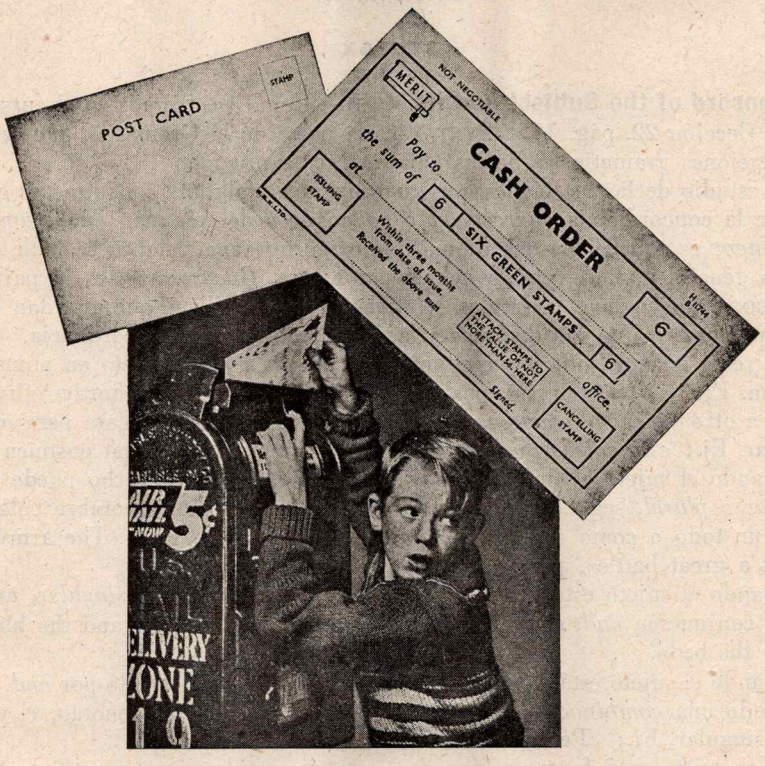
En esta edición me he limitado a una corrección general del libro sin alterar su estructura, añadiéndole un vocabulario fonético de las palabras empleadas.

Quiero dar las gracias más efusivas al gran profesor de la Escuela Central de Idiomas, Mr. Francis Toffield, al que tanto deben muchas generaciones de estudiantes por su cariñosa amabilidad al corregir las pruebas de este volumen.

1st

FIRST LESSON

THE MAIL



VOCABULARY

Envelope	Sobre
Mail	Correo
Post-card	Postal
Post-office	Casa de correos
Stamp	Sello
Letter-box	Buzón
Postman	Cartero
History	Historia
Pillow	Almohada
Curtain	Cortina
Cake of soap	Pastilla de jabón
Sheet	Sábana
Relation	Parentesco
To accumulate	Acumular (se)

Blanket	Manta	*To wrap*	Envolver
Brain	Seso, cerebro	*To prefer*	Preferir
Gradually	Gradualmente	*To apologize*	Excusarse
To post	Echar correspondencia al correo	*To push*	Empujar
		To risk	Recoger
To register	Certificar (correo)	*To collect*	Arriesgar

GRAMMAR

SYNTAX

Concord of the Subject and its Verb.—Como ya dijimos en el curso anterior (lección 22, pág. 175), SYNTAX es la parte de la Gramática que estudia las relaciones gramaticales de las palabras en la oración.

El estudio de las relaciones que guardan unas palabras con otras es el objeto de la concordancia *(agreement* o *concord)* y del régimen *(government)*. *Agreement* es aquella ley del idioma que exige que una palabra se halle en el mismo género, número, caso y persona que otra. *Government*, es la parte de la sintaxis que incluye las reglas relativas a las relaciones que guardan entre sí las palabras y que son distintas a las estudiadas por la concordancia.

La regla general indica que el verbo concuerda con su sujeto en número y persona. Ejs.: «I post», «she posts». A veces, un verbo en infinitivo sirve de sujeto a otro verbo; en cuyo caso éste debe colocarse en la tercera persona del singular. Ej.: «*To collect* the letters from the letter-boxes *is* what postmen do».

Cuando el sujeto es un *nombre colectivo* en *singular*, el verbo puede ir en *singular o plural*, según que el que habla considere a dicho nombre colectivo como un todo o como constituído por diferentes partes. Ej.: «The army *has* fought a great battle», pero «The army *have* many divisions».

Cuando el sujeto está formado por *dos o más nombres en singular*, unidos por la conjunción *and*, el verbo va en *plural*. Ej.: «The sheet and the blanket *are* on the bed».

Cuando el sujeto está constituído por *dos nombres unidos* sólo por *and*, pero indicando una *combinación* de las cosas que separadamente denotan, el verbo va en singular. Ej.: «Pen and paper *is* used for writing».

Si el sujeto está formado por *dos nombres unidos* por *as well as, with, besides*, y expresiones similares, el verbo irá en *singular*, si el *primer nombre va en singular*. Ej.: «The post-card *as well as* the letters *was* delivered in the morning».

Cuando el verbo va precedido de *dos o más nombres separados* por una *conjunción disyuntiva*, como *either, nor, but*, etc., el verbo debe concordar con el *último*. Ej.: «Neither the pillow *nor* the blankets, *were* in the room». Si los nombres estuvieran en singular, el verbo lo estará también. Ej.: «Neither the pillow *nor* the blanket *is* here».

Si el sujeto se compone de *pronombres de personas diferentes*, el verbo concuerda con *el más próximo;* si uno de los pronombres está en plural, el

verbo deberá estar en el mismo número. Ej.: «Neither he nor you *have* any letters to-day».

Si la idea está más estrechamente unida a *uno* de los nombres o pronombres que forman el nominativo, el verbo concordará con él. Ej.: «*The postman* with all the letters he was going to deliver, *was coming* along the street». (Téngase en cuenta que se considera más importante el pronombre personal de primera persona que el de segunda, y éste que el de tercera.)

A SCENE FROM A NOVEL

She turned her eyes on him, eyes not quite civilised, nor quite American, and put her arm round his waist.

—Rondavel's off his feed. Greenwater's very upset about it.

—'Very', Anne.

—Well, you can't pronounce 'very' as I pronounce it, any more than I can as you do.

—Sorry. But you told me to remind you. It's silly, though: why shouldn't you speak your own lingo?

—Because I want to speak like you.

—Want, then, not waunt.

—Damn!

—All right, darling. But isn't your lingo just as good?

Anne disengaged her arm.

—No, you don't think that. You're awfully glad to be through with the American accent — you *are*, Jon.

—It's natural to like one's own country's best.

—Well, I do want — there! — to speak English. I'm English by law, now, and by descent, all but one French great-grand-mother. If we have children, they'll be English, and we're going to live in England. Shall you take Greenhill Farm?

—Yes. And I'm not going to play at things any more. I've played twice, and this time I'm going all out.

—You weren't playing in North Carolina.

—Not exactly. But this is different. It didn't matter there— What are peaches, anyway? It does here — it matters a lot. I mean to make it pay.

—Bully! —said Anne—: I mean — er — splendid. But I never believed you'd say that.

—Paying's the only proof. I'm going in for tomatoes, onions, asparagus, and figs; and I mean to work the arable for all it's worth; and if I can get any more land, I will.

—Jon! What energy! — and she caught hold of his chin.

—All right! —said Jon, grimly—. You watch out, and see if I don't mean it.

—And you'll leave the house to me? I'll make it just too lovely!

(From «SWAN SONG», by John Galsworthy.)

COMMENTS

TO BE OFF ONE'S FEED = *Estar fuera de su alimentación* (literalmente), o sea *haber perdido el apetito.*

ANY MORE = *Más.* Cuando sigue a un verbo, el adverbio castellano MÁS, tiene tres traducciones, según que haga referencia a *cantidad* (=any more), *tiempo* (=any longer) o *distancia* (=any farther). Ejs.: «¿Quieres más té?» = «Do you want *any more* tea?». «El no duerme más» = «He doesn't sleep *any longer*». «Juan no caminó más lejos» = «John didn't walk *any farther*».

Para traducir «*no más*» sustituiremos ANY por NO.

LINGO (argot) = *Lenguaje, jerga.*

THIS TIME I'M GOING ALL OUT. Véase significado de OUT (libro II, página 14).

I MEAN TO MAKE IT PAY = El verbo *to pay* debe traducirse aquí por «rendir», «producir».

TO GO IN FOR = *Dedicarse a.*

THREE IDIOMS

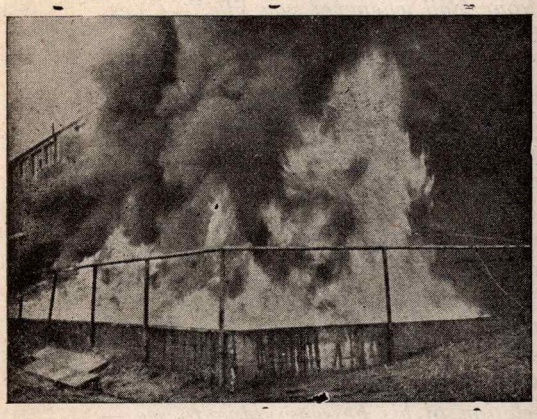
Another pair of shoes	Harina de otro costal
Apple of the eye	Niña del ojo
Between the devil and the deep sea	Entre la espada y la pared

A COMPOUND VERB

TO BLOW, BLEW, BLOWN

(SOPLAR)

a) To BLOW OUT = **Apagar de un soplo.**—*She has forgotten TO BLOW OUT the light.*

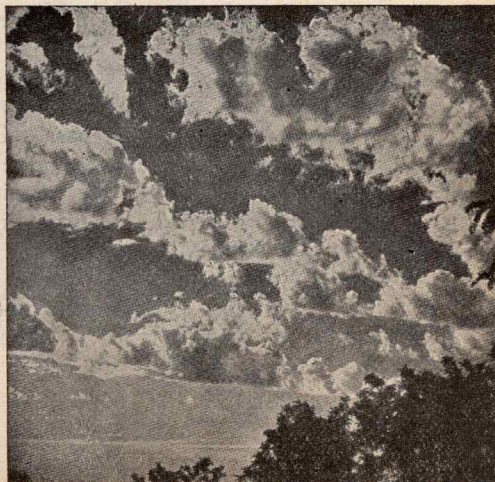


b) To BLOW UP = **Volar.**—*The building was BLOWN UP.*

c) To BLOW OFF = **Arrastrar** (el viento).—*She is holding her hat because she is afraid the wind might BLOW it OFF.*

Levantarse la tapa de los sesos. — *He had BLOWN OUT his brains, before the thief came into the room.*

d) To BLOW OVER = **Disiparse.**—*The storm is BLOWING OVER.*



EXERCISES

James Bridle was already in Oxford. — He was going to begin work in Magdalen College.—He had brains and he wanted to be a lawyer.—He had been lucky enough to get rather good rooms there, but he had had to bring with him so many things, especially sheets, blankets and pillows for his bed and some towels besides.—He found two cakes of soap on his washstand.— In his sitting-room there was a carpet on the floor.—He is now addresing the envelope of a letter for his mother and then he will write a post-card.—When he finished both he went out to post them.—He walked along "the High" (street) and then by Turl St. to "the Broad" and the Post-Office.—There he asked one of the girls, "Give me one two-penny halfpenny stamp and one three half-penny stamp please."—The girl gave them to him and asked: "Wouldn't you like a stamp-book? In that way you may post your mail whenever you like."—"Yes, please", James said. "Give me a five-shilling stamp book, please."—The Post-Office was very crowded.—Some people were buying stamps, and others were registering their letters. — Two young men had just registered a parcel of books wrapped up in a brown paper.—When he was coming out he happened to push into two people talking at the door, and he apologized for it.—He went to the letter-box that always stands on the pavement at the door of any post-office to drop his letters in.—After he had dropped them in he saw a postman opening the little door and collecting the mail which had accumulated there.— Then he had to go to Crick Road where a relation of his lived.—"I would prefer not to go to-day", James thought, "but father will get angry if I don't go". and he walked along St. Giles.—He passed Balliol Coll. and St. John's and some little nice old houses with curtains in their windows.—Another postman was then delivering the morning mail.—Gradually he was getting near Norham Gardens and his mind turned on that relation of his he was going to see.— He was a very able man, very fond of history, but he was very dull, too.—"I'd sooner go to the pictures but I think it is much better not to risk making father angry", and he went on to Crick Road.

Dorotea ha ido esta mañana a una oficina de Correos a comprar sellos y echar una carta para España.—Es para Guillermo.—Hacía un tiempo muy malo, y al volver una esquina, el viento arrastró el sombrero de Dorotea. —«¡Qué día tan desagradable!», pensó mientras corría tras él, y al fin pudo alcanzarlo.—Debía no haber salido, pero siempre echa ella misma sus cartas más importantes, o a veces lo hacen sus hermanos, pero ni Jorge ni Jaime están ahora en casa.—Cuando volvía a ella, su tristeza se disipó, pues se encontró al cartero que le entregó una carta, y al mirar el sobre vió que era de Guillermo.— En seguida la leyó, pues la había esperado muchos días.—«Le contestaré», se dijo. Pero su madre le pidió que la acompañara a hacer unas visitas y no sabía qué hacer.—Estaba entre la espada y la pared, pero por último fué con ella.—A su madre le gustaría mucho, porque era la niña de sus ojos.—Por la noche era muy tarde y aun estaba escribiendo a la luz de una vela, porque la luz se había ido.—Serían las tres de la mañana cuando,

de un soplo, la apagó. Entonces recordó se le había olvidado leer el periódico para ver lo que había sucedido en aquel país donde habían volado un edificio.

A SONG

A FINE OLD ENGLISH GENTLEMAN

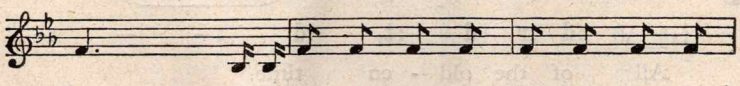
UNKNOWN. UNKNOWN.

Steadily.

Key E♭.

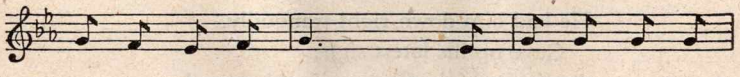
{.s$_1$ |d .d :d .d |d .d :d |r .d,d:t$_1$ .d }

1 I'll sing to you a good old song, Made by a good old
2 His hall so old was hung a - round With pikes, and guns, and
3 When winter's cold brought frost and snow, He o-pen'd house to



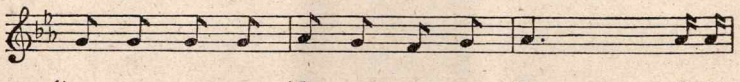
{|r :- .s$_1$,s$_1$ |r .r :r .r |r .r :r .r }

pate, Of a fine old En - glish gen-tle - man Who
bows, And swords, and good old buck - lers That
all; And though three-score and ten his years, He



{|m .r :d .r |m :- .d |m .m :m .m }

had an old es - tate, And kept up his old
stood a - gainst old foes; 'Twas there 'his wor - ship'
feat - ly led the ball; Nor was the house-less



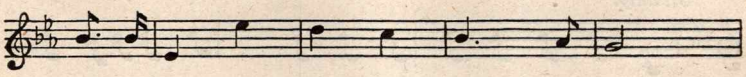
{|m .m :m .m |f .m :r .m |f :- .f ,f }

man - sion At a boun-ti - ful old rate, With a
sat in state, In doub-let and trunk hose And
wan - der - er E'er dri - ven from his hall, For

{|f .f :f .f |f .f :f .f |s .f :m .f |s ||

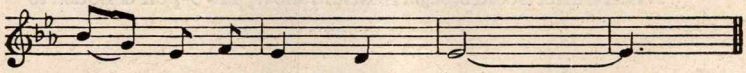
good old por - ter to re - lieve The old poor at his gate,
quaff'd his cup of good old sack, To warm his good old nose,
while he feast -ed all the great, He ne'er for-got the small,

Chorus.



{:s .,s |d :d' |t :l |s :- .f |m :— }

Like a fine old En - glish gen - tle -man,



{|s .m :d .r |d :t, |d :— |— :- .||

All of the old - en time.

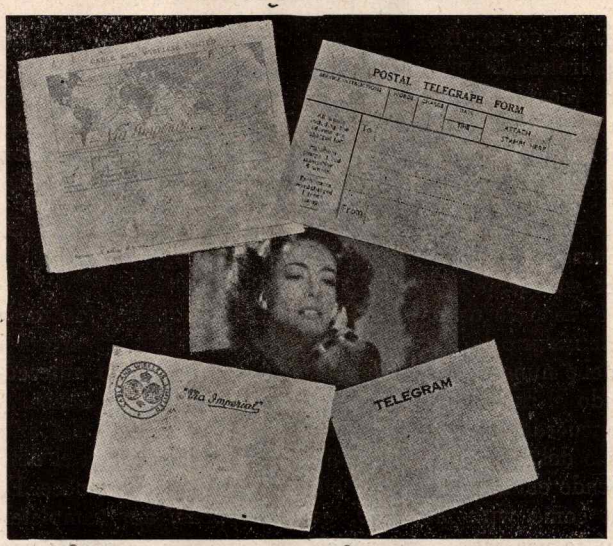
4 But time, though sweet, is strong in flight,
And years roll swiftly by;
And Autumn's falling leaves proclaimed
The old man—he must die!
He laid him down right tranquilly,
Gave up his latest sigh;
And mournful stillness reign'd around,
And tears bedew'd each eye,

Chorus. For this good, &c.

2nd

SECOND LESSON

TELEGRAPH AND TELEPHONE



VOCABULARY

Form	Impreso
Wire	Alambre
Fee	Honorarios, derechos (que se pagan)
Exchange	Central telefónica
Trunk call	Conferencia telefónica
Slot	Ranura
Plantation	Plantación
Tone	Tono, sonido
Engaged	Comprometido, ocupado (teléfono)
Event	Acontecimiento
Frederic(k)	Federico
Regular	Asiduo
Simple	Sencillo
Distant	Lejano
Altogether	Por completo, en conjunto
Unfortunately	Desgraciadamente
To cut off	Cortar (desconectar)
To ring up	Telefonear
To attempt	Probar, intentar
To be to blame	Tener la culpa de
To replace	Volver a colocar
To interrupt	Interrumpir
To inquire	Averiguar
To hang	Colgar
hung	Colgaba, colgué, he colgado
hung	Colgado
To reply	Contestar
To press	Apretar
To disappear	Desaparecer

Concord of the Pronoun and the Noun.—El pronombre debe concordar en género, número y persona con el nombre al que sustituye. El caso en que se halle depende de sus relaciones con la oración. Ej.: «There is *John* speak to *him*». El pronombre *him* concuerda con *John*, al ser ambos de *tercera persona*, estar en *singular* y pertenecer al género *masculino*. Pero mientras *John* está en nominativo, *him* está en caso objetivo, regido por el verbo *speak*.

Los NOMBRES COLECTIVOS son considerados unas veces como singulares, otras como plurales. El pronombre estará en singular o plural, siguiendo la consideración que el nombre tenga. Ej.: «The Government couldn't master the situation; *it* failed». (Aquí nos referimos al *Gobierno* como un todo.) Pero diremos: «The Government entered the House of Commons; *they* sat at once» (porque aquí nos referimos a los componentes del Gobierno).

CONCORD OF THE RELATIVE PRONOUN AND ITS ANTECEDENT.—El pronombre relativo concuerda con sus antecedentes en género, número y persona; pero debemos tener en cuenta:

a) Que el relativo usado para personas (como *who)* no debe usarse con un antecedente que no lo sea, y aquel empleado para seres irracionales (como *which)*, no debe nunca emplearse con una persona como antecedente.

b) Cuando el relativo es el sujeto de la oración, el número y persona del verbo que concuerda con él deben ser los mismos que los del antecedente.

c) El caso del relativo no guarda ninguna relación con el del antecedente, sino que depende enteramente de la cláusula a la que pertenece. Ej.: «He says that he must come with *me*, *who*, as it happens, am completely unable to move». (Aquí se usa *who* y no *which*, ya que el antecedente *me* indica una persona; *am* es tercera persona del singular, concordando con *who*, cuyo antecedente es *me*, primera persona del singular, y *who* es nominativo, porque es el sujeto de *am*.

WHO CONTINUATIVE AND WHO RESTRICTIVE.—El relativo *who* se usa a veces para introducir una cláusula cuyo sentido está coordinado con aquella que contiene el antecedente. Su significación equivale entonces a «*and he*». Ejemplo: «I met your brother, *who* told me about your marriage». Aquí el relativo se llama *continuativo*. Pero a veces, el relativo introduce una cláusula adjetival, que define un nombre que le precede. Ej.: «This is the lady of *whom* I spoke». El empleo de este relativo se llama *restrictivo* o *definidor*. Igual ocurre con *which*.

APPOSITION.—Un nombre o pronombre puede seguir a otro nombre o pronombre para describirlo de alguna manera. En este caso ambos nombres se dice que están en *aposición*. Ej.: «William, *Duke of Normandy*».

El nombre añadido concuerda en número y caso con aquel con el que está en aposición. Ej.: «I have seen *Gielgud*, the *actor*» («actor» está en acusativo y es tercera persona, por ir en aposición con «Gielgud», en acusativo, y tercera persona también).

COMPOSITION

Cumpliendo con lo que pide el Cuestionario Oficial, iniciamos hoy los Ejercicios de Composición. Los dividiremos en tres clases: Escribir sobre un tema, desarrollar un asunto del que se dan sus líneas generales y, al contrario, narrar lo más brevemente posible un pasaje de una obra.

Comenzaremos hoy por el primero:

WRITE ABOUT YOUR HOLIDAYS

A SCENE FROM A NOVEL

Holly got out of the swing.

—I want to tell you something, Dad. It was through me that Jolly enlisted and went out.

—How's that?

—When you were away in Paris, Val Dartie and I fell in love. We used to ride in Richmond Park; we got engaged. Jolly found it out, and thought he ought to stop it; so he dared Val to enlist. It was all my fault, Dad; and I want to go out too. Because if anything happens to either of them I should feel awful. Besides, I'm as much trained as June.

Jolyon gazed at her in stupefaction that was tinged with irony. So this was the answer to the riddle he had been asking himself; and his three children were Forsytes after all. Surely Holly might have told him all this before! But he smothered the sarcastic sayings on his lips. Tenderness to the young was perhaps the most sacred article of his belief. He had got, no doubt, what he deserved. Engaged! So this was why he had so lost touch with her! And to young Val Dartie — nephew of Soames — in the other camp! It was all terribly distasteful. He closed his easel, and set his drawing against the tree.

—Have you told June?

—Yes; she says she'll get me into her cabin somehow. It's a single cabin; but one of us could sleep on the floor. If you consent, she'll go up now and get permission.

—Consent?—thought Jolyon—. Rather late in the day to ask for that!— But again he checked himself.

(From «In Chancery»*, by John Galsworthy.)*

COMMENTS

TO FALL IN LOVE = *Enamorarse.*
TO FIND OUT = *Averiguar.*
RATHER LATE IN THE DAY (fam.) = *A buenas horas, mangas verdes.*

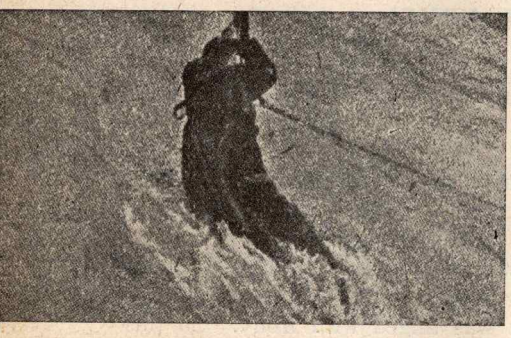
THREE IDIOMS

To strike all of a heap	Dejar patidifuso
Never say die	¿Quién dijo miedo?
To pull one's leg	Tomar el pelo

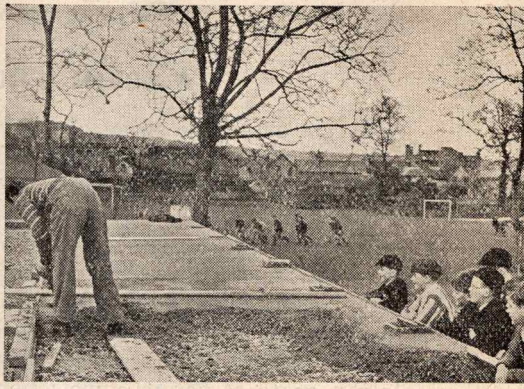
TWO COMPOUND VERBS

TO CARRY

(LLEVAR)

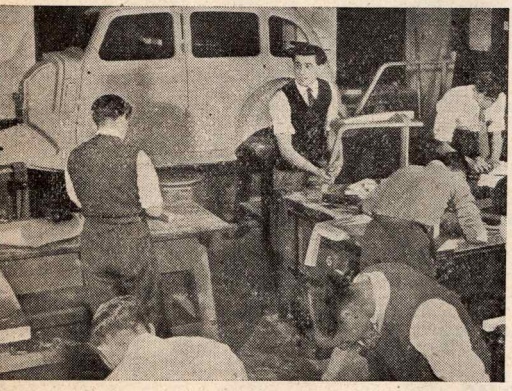


a) To CARRY AWAY = **Arrastrar.**—*The water will CARRY the man AWAY.*

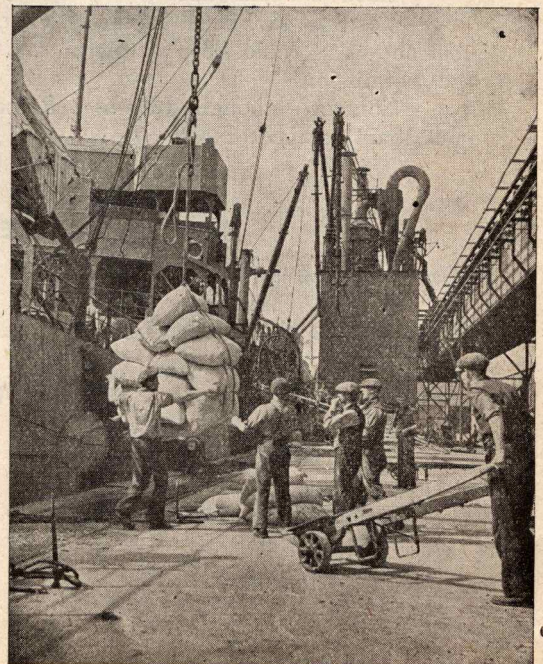


b) To CARRY ON = **Continuar.**—*The man CARRIED ON with his work in spite of the children.*

c) To CARRY THROUGH = **Ejecutar, poner en práctica.** — *They are CARRYING THROUGH their work very carefully.*

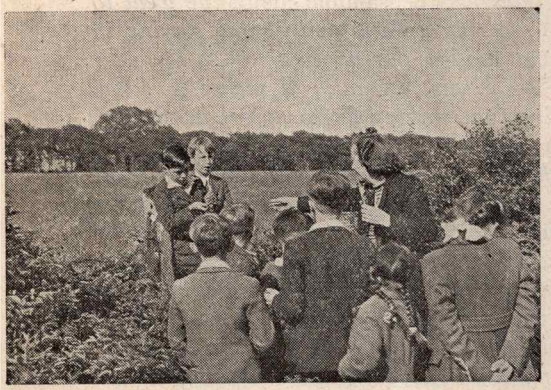


d) To CARRY BACK = **Devolver** (transportándolo). — *These things will be CARRIED BACK where they came from.*

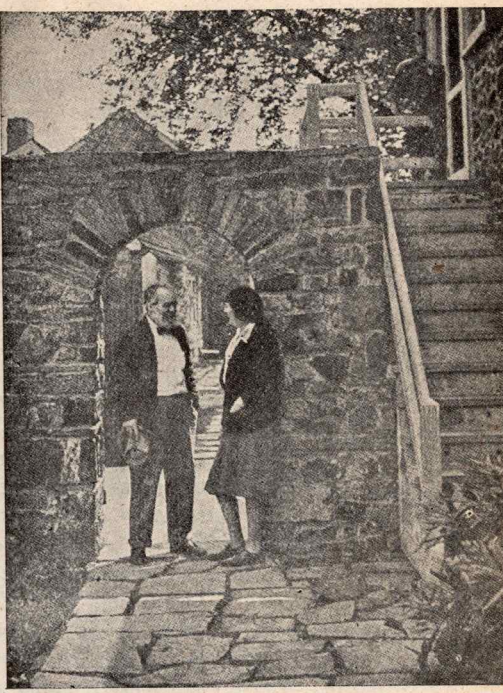


TO ASK

(PREGUNTAR)

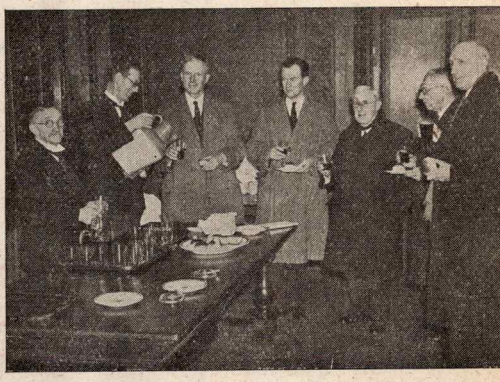


a) To ASK FOR = **Preguntar por, pedir.**—*She is ASKING FOR the flower the boy has in his hands.*



b) To ASK IN = **Rogar que entre.**—*She is ASKING him IN.*

c) To ASK ABOUT = **Informarse de** (generalmente usado refiriéndose a la salud de una persona).—*She is ASKING him ABOUT the negro's illness.*



d) To ASK TO = **Invitar a.**—*They have been ASKED TO a party.*

EXERCISES

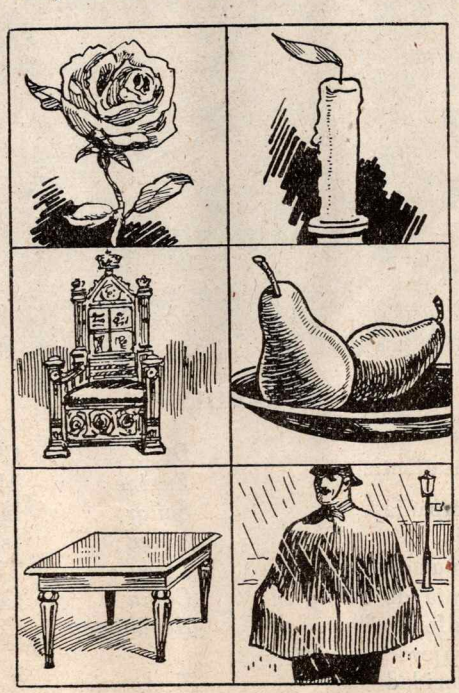
That afternoon James had to wire his mother asking for something he was in want of.—He kept some telegraph-forms at home.—He took one and filled it in.—He was going to send it "reply paid" so as to save time and besides the extra fee he had to pay for it, was not very much.—But when he arrived at the Post Office in "The Broad" where he used to go, it was already closed.—He looked at his watch.—It was past closing-time.—If he wanted to wire he had to go to the Central Post Office, in St. Aldate's.—But he didn't feel like walking, this afternoon, so, on second thoughts (pensándolo mejor) *he went to one of the telephone-boxes in St. Giles', to ring up his family, now staying in London.—He took off the receiver and dialled the number "0".—Then he heard a voice saying "Number, please".—"I want a trunk call, please. London, PADdington, 6.457."—"Put one and five (one shilling five pennies) in the slot, please."—James put the coins.—Then the voice said again, "Hold on* («no cuelgue»), *please".—Then he heard the ringing tone and after a minute he heard his mother's voice.—He pressed button A and then they talked for three minutes without being interrupted and when they finished he hung up the receiver.—But then he remembered he had to tell his friend Roger Twicken of Pembroke Coll. about the very important play which was going to be performed at "The New Theatre".—Twicken lived in a very distant house.—It was very simple to ring him up and tell him about the play.—They were regular theatre-goers and they wouldn't miss the event for anything in the world.—Local calls were cheaper than trunk calls.—So James, put two pennies in the slot and then dialled the number.—In Oxford you only have to dial the numbers, you have not the first three letters of the exchange as in London.—After dialling the numbers he heard the engaged tone. — He replaced the receiver and pressed button B, and the coins were given back to him. — He waited for a couple of minutes, and tried again.—At last he spoke this time but they had hardly begun talking, when unfortunately Roger's voice got lower and lower and at last it disappeared altogether.—"Goodness! It's cut off!, James said.—"But I'm not going to make any other attempt, if he misses the play he is the only one to blame.—He shouldn't live so far away!"—And he went out.—He was going to have tea at the "Cadena Café" and on his way there he saw a very nice bowl of flowers in a window.—"I must remember to buy it to-morrow.—Mother, will like it very much."*

Dorotea se ha levantado esta mañana muy contenta, pues hoy llega Jaime de Oxford.—Ayer, llamó a su padre por teléfono, diciendo que llegaría hoy en el tren de la tarde.—Está sentada en la habitación de estar, mirando al jardín.—«¡Qué lástima que la lluvia de anoche arrastrara aquellos arbolitos!», dijo a su madre, que estaba empaquetando unos libros que no le habían gustado y pensaba devolver a su librero de Londres, y es que a la señora de Bridle le gusta leer; siempre ha pensado que leer es entretenido, pero cuando los libros son buenos; estos últimos que le enviaron no son nada interesantes.—«Esto se llama tomar el pelo», exclamó enfadada, pero Dorotea no le contestó; con-

tinuó mirando por la ventana y pensaba que cuando el jardinero le dió la mala noticia, al principio no la creyó; pero, desgraciadamente, ver es creer, y este año no podrían llevar a cabo lo que querían.—En aquello del jardín iban cada vez peor o, como suele decirse, de Herodes a Pilatos.—En este momento entró Ana diciendo que un caballero preguntaba por la señora y que deseaba informarse de la hora en que llegaría Jaime. — «Ruéguele que entre», dijo la señora de Bridle.—Era un chico alto, de pelo rubio y de muy buen aspecto, y Dorotea y su madre pensaron que era una persona encantadora por su conversación. Formaba parte del mismo equipo que Jaime, y cuando Dorotea le pregunto si no temían perder este año, sonriéndose contestó: «¿Quién dijo miedo?»—La señora de Bridle le invitó a almorzar con ellas para ir luego juntos a la estación.—La familia Bridle está sentada en un banco de la estación esperando al tren.—El amigo de Jaime está comprando algunos periódicos.—«Mira, aquí está el tren y Jaime está asomado *(leaning out of)* a la ventanilla y ya Federico le está hablando.»

A RIDDLE

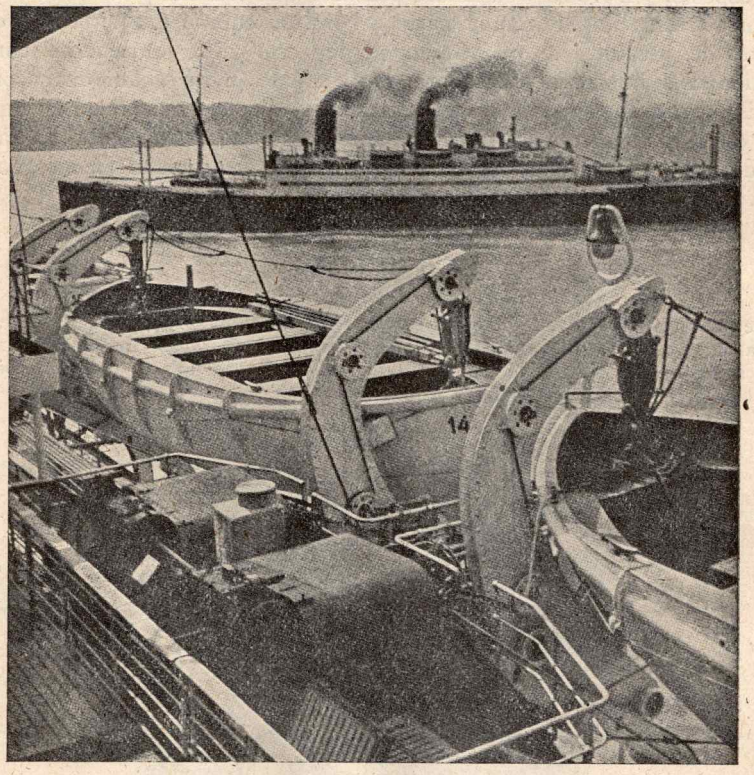
The missing words in the following storyette are anagrams of the names of the objects illustrated. Try to fill the blanks: «I had taken but one... past the statue of... when I was stung by a... Having let out a... I dashed to the doctor's to have the swelling... and it felt as if I was being stabbed with a...»



3rd

THIRD LESSON

NAVIGATION



VOCABULARY

Steamer / *Liner*	Trasatlántico
Company	Compañía
Luxury	Lujo
Crew	Tripulación
Rug	Manta de viaje, alfombrilla
Passenger	Pasajero
Speed	Velocidad
Deck	Cubierta
Engine	Motor
Sailor	Marinero
Island	Isla
Type	Tipo
Cabin	Camarote
Acquaintance	Conocimiento (amistad)
Temptation	Tentación

Harbour	Puerto
Expectation	Esperanza
Passage / *Crossing*	Travesía
Convenient	Conveniente
On board	A bordo
Fair	Imparcial, recto
Essential	Esencial
Peculiar	Singular, raro
Rough	Tosco, desapacible, borrascoso
As a rule	Por regla general
To concern	Interesar, concernir
To desire	Desear

To acommodate	Acomodar
To supply	Proporcionar
To appoint	Descubrir
To discover	Nombrar
To spread	Extender, esparcir
spread	Extendía, extendí, he extendido
spread	Extendido
To overcome	Dominar, vencer
overcame	Dominaba, dominé, he dominado
overcome	Dominado

GRAMMAR

Concord of the Noun and its Adjective.—Como ya sabemos, el adjetivo es invariable en inglés, no cambiando ni en género ni en número para concordar. No olvidemos, sin embargo, que hay pronombres con función adjetival que tienen formas distintas para el singular y plural (los demostrativos) o para el masculino y femenino (los posesivos). Estos, al no ser verdaderos adjetivos, no son invariables y deberán concordar con el sustantivo al que acompañan.

COMPOSITION

Write at length, the following fable of which the outline is given:

THE FOX AND THE CROW.—A crow holding a piece of cheese in her beak is seen by a fox. The fox praises her beauty and asks her to sing. The crow opens her beak to sing and drops the cheese.

A SCENE FROM A PLAY

Michael.—When I turned round I was nearly killed.
Branwen.—I know. I felt that I nearly died too. It was horrible.
Michael.—I knew you'd suddenly decided not to come away with me.
Branwen.—Yes. For once it worked the other way, from me to you.
Michael.—I rushed off because I didn't want any talk about it. I don't think I want any talk about it now.

Branwen.—There has to be.

Michael.—Why? It's simple enough. You've let me down.

Branwen.—I couldn't let you down, Michael. And sometimes I've kept you going just when you thought everybody and everything had let you down.

Michael.—I don't feel this is the time to remind me of that.

Branwen.—I do. It's absolutely essential you should remember. Michael, please, please remember it now, or everything may go wrong.

Michael (bitterly).—Everything *has* gone wrong. You've decided to open a man's life and then shut it again in one evening. Better to have left it alone.

Branwen.—You're forgetting that at first I wanted to leave it alone. It was you who forced me to speak.

Michael.—All right. But having spoken, having proved to me who you are and what there is between us, how can you expect me to go away and leave you as if nothing had happened?

Branwen. — Oh—Michael, please—help me—help *us*—. Resentment and bitterness are never any use and now they're worse than useless. Unless we talk now from deep inside ourselves, we'll regret it for ever.

Michael.—I'm trying to be quiet. I'm listening. Go on.

Branwen.—You knew I'd decided not to come away with you. But you don't know why.

Michael (bitterly).—I suppose this isn't spectral enough for you. We're man and woman, flesh and blood—not ghosts.

(From «The Long Mirror», *by J. B. Priestley.)*

COMMENTS

TO WORK = *Funcionar.*
THE OTHER WAY (round) = *Al revés.*
TO RUSH OFF = *Salir corriendo.*
TO LET... DOWN = *Fallar.*
TO GO WRONG = *Ir mal.*
TO BE OF USE = *Servir.*
TO LEAVE... ALONE = *Dejar en paz.*

THREE IDIOMS

To know on which side one's bread is buttered	Saber dónde le aprieta a uno el zapato
To keep a stiff upper lip	Conservar el ánimo
In the long run	A la larga

A COMPOUND VERB

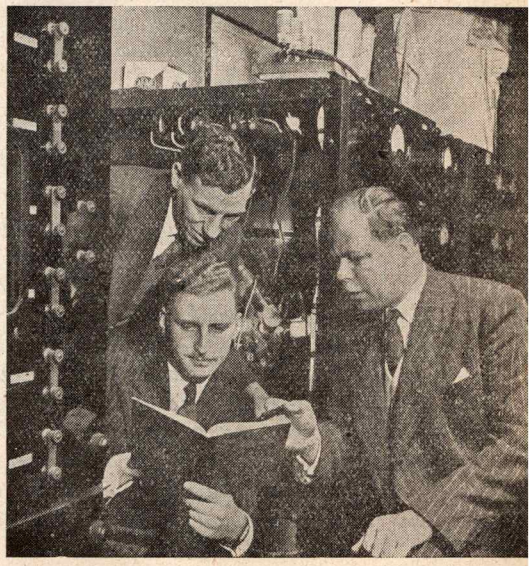
TO COME, CAME, COME

(VENIR)

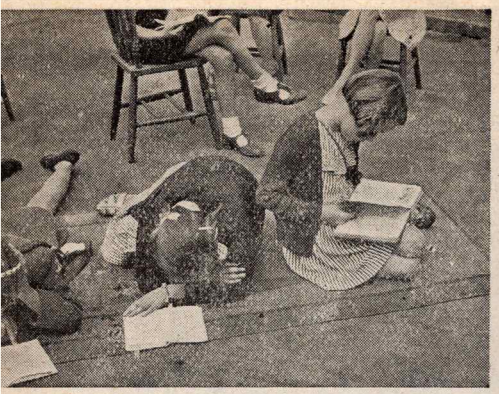
a) To COME TO PASS = **Suceder.**—*It CAME TO PASS that they had to live in the country.*

b) To COME IN = **Entrar.**—«*May I COME IN?*», ***the girl said.***

c) To COME OUT = **Salir.**—*They are COMING OUT of the church.*

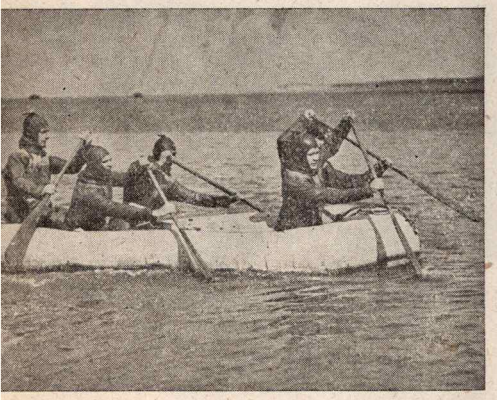


d) To COME UPON (o ACROSS) = **Encontrar a alguien o algo, por casualidad** (tropezarse).—«*They have COME UPON, what they were looking for.*»



e) To COME BY = **Conseguir, obtener.**—*How did they COME BY the books?*

f) To COME SHORT OF = **Engañarse.**—*Henry V did not COME SHORT OF his expectations at Agincourt.*



g) To COME ON = **Darse prisa.**—«*COME ON! We are arriving*», *one of them said.*

h) To COME BACK = **Regresar.**—*He has COME BACK to his old rooms.*

EXERCISES

After coming out of the tube in Oxford Circus, James met a friend of his father's.—He was a very peculiar fellow, that had just been appointed captain of one of the big liners (or steamers) which go to America.—Almost at once the captain began to talk.—He told James that his father should go on holiday in his ship.—"You know", he said, "when the weather is fine, a voyage has a charm of its own.—All steamship companies — and especially mine — leave nothing to be desired as far as quick travelling, comfort and luxury are concerned. — My liner is very large. — She can accommodate more than 4.000 people among passengers and crew. — The engine is very powerful, so we can go at a great speed.—Your father could have a very good cabin.—Once on board he could sit or lie on a deck-chair with a rug spread over his legs.—He could bring his own rug but as a rule we supply them.—Of

course it is only fair of me to tell you that if the weather is rough, if he hasn't a smooth passage and he gets sea-sick it would be very unpleasant. — But perhaps he is a good sailor and then everything will be all right.—Don't forget what I'm telling you.—To be healthy, it is advisable or I should say essential, to get away from daily life for some time.—As soon as he leaves the harbour and this island, and the British cliffs are left behind, he will feel a new man. —He will overcome that dislike of his to make new acquaintances and little by little he will discover a new type of life. — It'll do him good. — Believe me."—And after saying these words he looked at his watch, said good-bye to James and left him.—"What a peculiar fellow", James said to himself as he walked down Regent St. "but what he's been saying is true. I think it'll be a great temptation for father."

Jaime Bridle venía por Regent St. cuando encontró a uno de los amigos de Jorge que salía de la tienda de Dent.—«¡Hola, Jaime! ¿Cómo estás?»—«¡Hola, Federico! ¿No estabas en Africa?»—«Sí; acabo de regresar.»—«¿Y qué tal aquel negocio que tenía allí tu tío?» — «Muy bien. Le hice ganar mucho dinero y mi tío estaba tan contento que, cuando le dije que me iba, me hizo un regalo espléndido: un coche. Así fué como conseguí el maravilloso Rolls-Royce que está ahí parado.»—«Pero, ¿es tuyo?»—«Desde hace un mes. Cuando me dió el dinero para comprarlo, me dijo: 'Toma este dinero como regalo, porque has trabajado muy bien. Es mucho, pero como a la larga todo ha de ser para ti, no me importa. No me engañé en lo que esperaba de ti. Pero déjame que te diga que tengas cuidado con Londres. Es una gran ciudad y allí encontrarás muchas tentaciones. Aunque tú sabes bien dónde te aprieta la suela del zapato y no creo que haya peligro para ti. Pero acuérdate de lo que te digo: a la larga, Londres caerá sobre ti y desearás regresar conmigo y vivir en el campo, bajo este cielo de Africa tan lleno de estrellas. Te aconsejo que, si ese momento llega, conserves el ánimo y que tomes el primer barco o el primer avión y te vuelvas.' Me dió un apretón de manos y se marchó. Le vi cómo iba avanzando por el camino que va de nuestra casa al bosque. Yo le quiero mucho. Es un gran hombre.»

4th

FOURTH LESSON

RAILWAYS

VOCABULARY

Porter	Mozo (de equipajes)
Platform	Andén
Coal	Carbón
Locomotive	Locomotora
Fare	Tarifa
Elegance	Elegancia
Rack	Red para equipajes
Clerk	Dependiente
Trunk	Baúl
Compartment	Departamento
Landscape	Paisaje
Label	Etiqueta (marbete)
Cloak-room	Consigna (estación f. c.)
Strike	Huelga
Factory	Fábrica
Swing	Columpio
Sign	Muestra

Gloomy	Sombrío	*swang*	Oscilaba, oscilé, he oscilado
Historic	Histórico	*swung*	Oscilado
Severe	Riguroso, cruel	*To sign*	Firmar
To differ	Diferir		
To swing	Oscilar, balancear		

GRAMMAR

Government.—Como ya dijimos en el curso anterior (lección 22), la relación entre el verbo y las diferentes partes de la oración se expresa por medio de los casos.

El sujeto de una oración está en nominativo. Ejs.: «*I* go», «*He* writes», «*The pencil* is black».

Todo verbo requiere ir acompañado de su sujeto y todo nominativo requiere un verbo, aunque esta regla no se aplica a los infinitivos, a los gerundios y a los participios. No debe olvidarse que, a veces, el nominativo va implícito. Ejemplo: «Write that letter» (o sea, «you...»).

SE USA el NOMINATIVO:

a) Como sujeto. Ej.: «*John* is writing a letter».

b) En aposición a un nombre o pronombre en nominativo. Ej.: «Keats *the poet*, was a great man».

c) Para completar el predicado, después de verbos intransitivos de predicación incompleta: Ej.: «She *looked* a queen». Se le llama «complementary nominative», porque sirve para completar el predicado.

d) Este *complementary nominative* aparece igualmente tras la voz pasiva de algunos verbos transitivos. Ej.: «He was made *king*».

e) También el nominativo se emplea con un participio, formando con él una frase gramaticalmente independiente del resto de la oración y recibiendo entonces el nombre de «nominative absolute». Ej.: «*The journey once finished*, we all left the train».

El GENITIVO SE EMPLEA:

a) Para indicar *posesión*. Ej.: «A man's hat.»

b) Para indicar una relación subjetiva, o sea la relación de sujeto de la acción significada por el nombre del que depende el genitivo. Ej.: «The English *poet's* death», donde «poet» es el sujeto de la acción significada por «death».

c) Para indicar una relación objetiva. Ej.: «King *John's* marriage», donde «John» es el objeto de la acción indicada en «marriage».

Se llama *pleonastic genitive* a aquella construcción en la que el genitivo va precedido de la preposición *of*. Ej.: «A friend of *mine*».

Elliptical genitive es aquel en que se omite la cosa poseída. Ej.: «I'm going to the stationer's».

Y, por último, *appositive genitive*, en aquellas expresiones como «the town of *Oxford*», en las que el nombre en el caso genitivo equivale a uno en aposición.

SE EMPLEA el DATIVO:

a) Tras algunos adjetivos, como *like*. Ej.: «His son is like *him*».

b) Como objeto indirecto tras un verbo transitivo. Ej.: «He wrote Joan a *letter*».

Y, finalmente, SE USA el ACUSATIVO:

a) Como objeto directo de un verbo transitivo. Ej.: «Frederic has built a *house*».

b) En aposición a un sustantivo en acusativo. Ej.: «I have met Kipling the *novelist*».

c) Como complemento de un verbo de predicación incompleta usado transitivamente en la voz activa. Ej.: «They made him *king*».

d) Adverbialmente. Ej.: «He was writing all *night*».

e) Como complemento de algunos verbos intransitivos, siempre que su significado sea similar al del verbo mismo. Ej.: «He has lived a good *life*». En este caso recibe el nombre de «cognate object».

f) Como complemento de verbos transitivos en voz pasiva, cuando estos verbos tienen un objeto indirecto. Uno de los dos objetos se convierte en el sujeto del verbo, mientras el otro es el objeto. Ej.: «*I* (nominativo) was given a *present* (acusativo) by him». Corresponde a «he gave *me* (dativo) a *present* yesterday (acusativo)». En este caso recibe el nombre de «retained object».

g) Y cuando va regido por una preposición. Ej.: «He gave it to *me*».

COMPOSITION

Write in as few words as possible an account of the following tale:

THE OLD MAN, HIS SON, AND THE ASS.—«An old man and his little boy were driving an ass before them to the nearest market town, where the owner intended to sell it if he could find a purchaser.»

«Have you no more sense», a passer-by said, «than for you and your son to walk on foot, and let that fine ass of yours go on in front with an empty back?»

So the man put his boy on the ass, and they went on again. «You lazy young rascal», the next person they met said; «are you not ashamed to ride and let your poor old father go on foot?»

So he took the boy off, and mounted the ass himself. «Look at that selfish old fellow riding on in front, while his little son follows behind on foot», one woman said to another on meeting them.

The old man thereupon took up the boy behind him. «Are you the owners of that animal?», a traveller said passing; «one would not certainly think so from the cruel way in which you are using it. You two are better able to carry the poor animal yourselves than the animal is to carry both of you at once.»

So they tied the ass's legs to a long pole ,and having swung the pole across their shoulders they entered the market-town, staggering under the weight. «This old man must be mad», the spectators said; «he is hurting not only the

ass's feet, but his own shoulders and his son's shoulders too by carrying such a weight.»

At this the old man laid down the ass with disgust, and said to his son, «Let us be off. In trying to please every one I have satisfied no one.»

THREE IDIOMS

To dot the i's and cross the t's	Poner los puntos sobre las íes
To mind one's p's and q's	
To make one's pile	Hacer uno su agosto
To make both ends meet	No alargar el brazo más allá de la manga (hacer que los gastos no excedan de los ingresos)

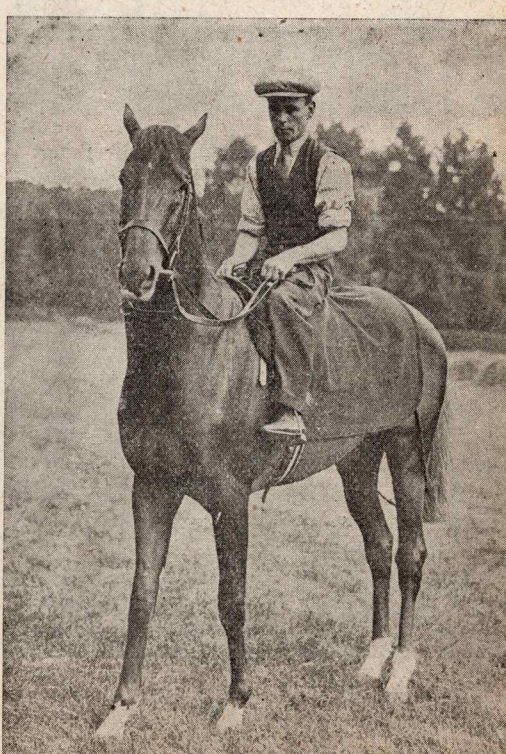
TWO COMPOUND VERBS

TO DRAW, DREW, DRAWN

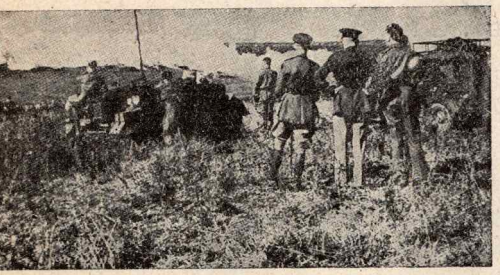
(TIRAR DE)

a) To DRAW NEAR = **Acercarse.**—*He is DRAWING NEAR the boat.*

b) To DRAW DOWN = **Atraerse, captarse.**—*This horse will DRAW DOWN much admiration in the races.*



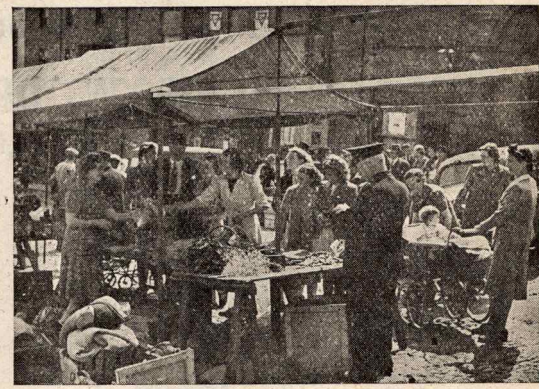
c) To DRAW UP = **Redactar.**—*He is DRAWING UP an exercise.*



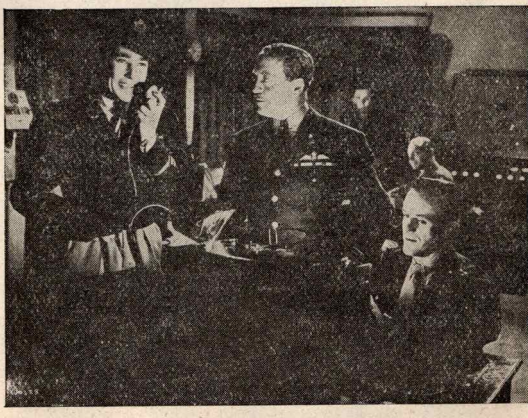
d) To DRAW BACK = **Retirarse, retroceder.**—*They see the enemy DRAWING BACK.*

f) To DRAW AWAY = **Quitar.**—*As he is asleep she is DRAWING AWAY the glass.*

Alinear, formar.—*The guards DREW UP.*



e) To DRAW INTO (o IN). = **Atraer.**—*Richmond Market DRAWS many people INTO it.*



g) To DRAW OFF = **Retirar.**—*He is told that the enemy is DRAWING OFF.*

EXERCISES

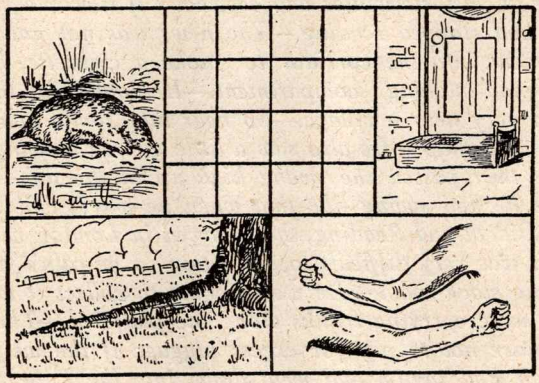
James was up very early this morning because he wanted to go to London by the 8'40 train.—So he missed his breakfast and went to the station.—At the booking-office he asked the clerk for a return (ticket) (billete de ida y vuelta), *paid his fifteen shillings for it and entered the platform.—At the exact time the train drawn by a locomotive running on the rails arrived and he went into one of the third class carriages.—You can travel 3rd in England, because it is quite comfortable.—All seats are cushioned and they differ from the lst class only in the fare to be paid, and the degree of elegance.—Besides this the first class compartments are only for six people instead of eight as in the 3rd. —James placed the suit-case and the rug he carried on the rack and sat down to read his paper.—The compartment was warm.—The train was heated by pipes filled with hot steam.—He began to read the news.—Factories were closing down. — There were more workmen on strike. — If this went on, this was going to be an historic winter and especially if it was a severe winter.— He felt gloomy and stopped reading.—The news was not good.—He got out of the compartment into the corridor to smoke a cigarette, because he was travelling in a «non-smoking» compartment.—He looked at the landscape.— The train passed very near a village.—So near that James could even read a sign at the door of a shop.—He also saw a little girl on a swing in the garden of a house.—As they passed she swang high up in the air.—James recalled how many times he had swung like that when he was a child.—As the train only stopped at Didcot and Reading, they arrived in London very soon.—Once in Paddington it was very difficult to get a taxi so he called a porter to take his luggage to the cloak-room.—He would come to collect it later in the day. —Other porters were carrying trunks along the platform.—These trunks were labelled.—You have not to pay for excess luggage if the weight is not very great.—James left Paddington and went down into the Tube Station.*

Como Jorge trabaja ahora con su padre, todos los días va con él a Londres; así es que la señora de Bridle y su hija se pasan el día solas.—Jorge es un chico muy trabajador que siempre se captó la admiración y la simpatía *(liking)* de sus amigos y ahora su padre está muy orgulloso de él, pues redacta las cartas como nadie en su despacho.—Sin embargo, hubo un tiempo en que se apartó algo del estudio, pero pronto le puso los puntos sobre las íes, cesando de darle dinero semanalmente.—Tuvo que reducir sus necesidades para no alargar el brazo más allá de la manga.—Dorotea estuvo columpiándose en el jardín, pero empezó a soplar un viento muy frío y entró en la casa y se acercó al fuego para calentarse un poco antes de tomar el té.—Tendrá que servirlo ella misma, pues Ana *(Ann)* ha ido a pasar la tarde con su hermano Juan, dueño del mejor ultramarinos *(grocery)* del pueblo, y que con la escasez *(shortage)* de alimentos está haciendo su agosto.—Hoy Dorotea estaba de un humor *(mood)* muy sombrío; hace ocho días que no ha recibido carta de Guillermo; para entretenerse *(amuse)* se fué a la cocina a ver lo que hacía su madre.—Esta estaba llenando unos botes *(jar)* de mermelada de manzana

y ella le ayudó a alinearlos sobre la mesa.—Pero uno se le cayó al suelo y el gato, asustado, retrocedió hacia la ventana.—La señora de Bridle quitó los botes de la mesa porque no la creyó un sitio seguro y los colocó en un armario para que no atrajesen tanto la atención *(attention)*. — Cuando Jorge llegó les contó que en la plaza de Trafalgar vió pasar al regimiento *(regiment)* que tan bravamente *(bravely)* luchó para que el enemigo se retirara en el frente del oeste.

A RIDDLE

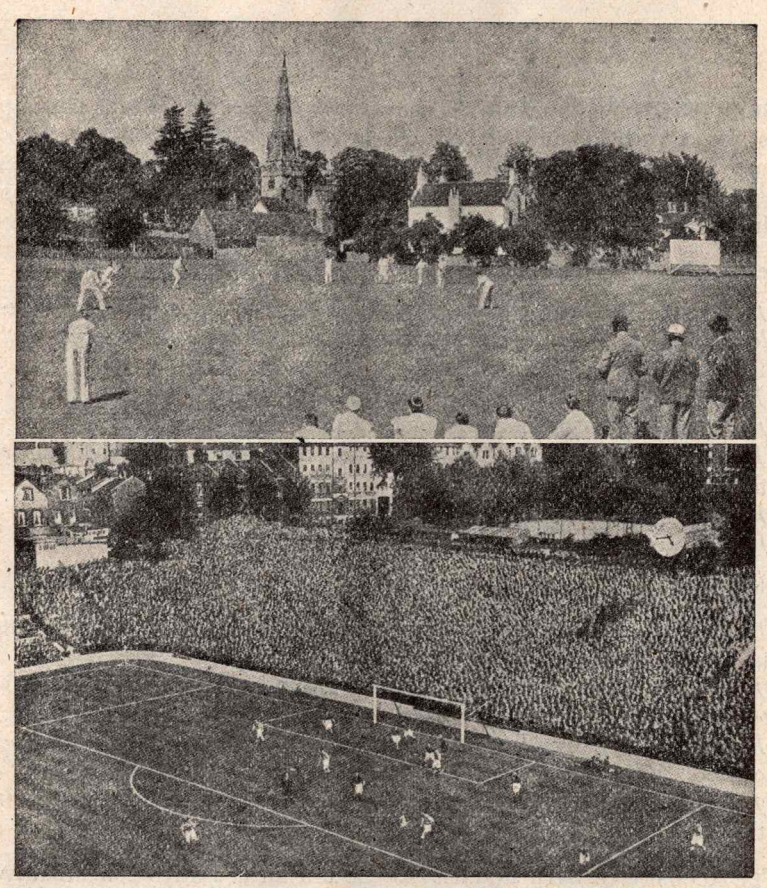
The sketches around the frame illustrate the four words which can be arranged to form the word-square. The same words, of course, read both down and across.



5th

FIFTH LESSON

SPORTS



VOCABULARY

Score	Tanteo
Match	Partido
Clay	Arcilla
Opposing	Opuesto
Contest	Contienda
To kick	Golpear con el pie
To score	Marcar tantos
To endeavour	Esforzarse

To murder	Asesinar
To spoil	Estropear, mimar
To defeat	Derrotar
To accustom	Acostumbrar
To indulge	Entregar(se) a, permitir(se)
To invent	Inventar
To succeed	Tener éxito
To rise	Elevarse, levantarse
rose	ponerse en pie Elevaba, elevé, he elevado
risen	Elevado

GRAMMAR

Government of the Infinitive.—Ya en la lección 22 del curso pasado vimos que el verbo podía regir a otro en infinitivo con o sin *to*.

Puntualicemos ahora que el infinitivo tiene dos usos principales: el *simple* y el *gerundial*. En ambos puede llevar *to*, excepto después de los verbos que incluímos en el apartado *a)*, a continuación.

Se emplea el infinitivo *simple:*

a) Tras los verbos *can, may, must, shall, will, dare, need* (a veces), *do, bid, let, see, feel, hear, watch, know, perceive, observe, behold.* Ej.: «*I shall* watch her *write* the letter".

b) Como sujeto de una oración. Ej.: «*To read* is interesting».

c) Como objeto de una oración. Ej.: «She likes *to lie*».

d) Como complemento de un verbo. Ej.: «He does not like *to live* like that.»

e) Como objeto de algunas preposiciones. Ej.: «She was about *to sing*».

f) Como una forma exclamativa. Ej.: «*To think* of it!»

El *gerundial infinitive* suele expresar propósito o limitación. Se emplea:

a) Con un verbo, para indicar propósito, causa, resultado u ocasión. Ejemplo: «He went *to write* in his room».

b) Con un pronombre, para expresar propósito o futuridad. Ej.: «A house *to let*» (activa) o «A house *to be let*» (pasiva), «The man *to die*».

c) Con un adjetivo, para limitar su significado. Ej.: «Slow *to understand* a book».

d) Para introducir un paréntesis. Ej.: «He was —*to put* it shortly— to buy the car».

THE ACCUSATIVE WITH INFINITIVE.—Se usa un acusativo con infinitivo, tras verbos que expresan certeza, afirmación, percepción personal o mental, opinión, permiso, orden o deseo. Ej.: «We saw that he wrote» se transforma en «We saw him write». Para ello se suprime la conjunción, el sujeto de la oración subordinada se convierte en el acusativo (u objeto directo, indirecto o preposicional) y el verbo se pone en infinitivo.

El infinitivo que sigue al acusativo se usa con o sin *to*. El acusativo con infinitivo sin *to* se emplea:

a) Después de los verbos que expresan operaciones de los sentidos. (Véase libro segundo, lección 16.)

b) Después de *to bid, to let, to make* (con el significado de *obligar), to have* (significando *autorizar), will have* y *would have.* Ejs.: «I *made* him *write the* letter», «I *will* not *have* you *read* so many books».

El acusativo con infinitivo con *to* se emplea:

a) Después de los verbos que expresan *actos de la voluntad.* Ejs.: «They *chose to buy* that ball», «She *asked* me *to come* to tea».

b) Después de *to think, to believe, to expect, to remember, to understand,* etcétera. Ej.: «I *expect* her *to come* to lunch».

THE INFINITIVE WITH OR WITHOUT TO. — Ya vimos detalladamente en la lección 16 del curso anterior (pág. 124) cuándo un verbo regía a otro en infinitivo con o sin *to.* Igualmente (véase lección 13, pág. 98, del libro segundo) estudiamos los diferentes significados que tomaban los verbos *to be* y *to have* cuando regían un infinitivo con *to.* Y al tratar de los verbos defectivos (véase lección 19 del libro I) vimos también cuando *dare* y *need* regían un infinitivo con o sin *to.* Recordemos ahora lo entonces expuesto.

A SCENE FROM A NOVEL

June sighed. «It does seem long since I had measles. I remember Jon's measles so well; I got him his first adventure books.» Suddenly she looked up at Fleur: «Do you like his wife? I think it's ridiculous his being married so young. I tell Harold he must never marry; it's the end of adventure». Her eyes moved from side to side, as if she were adding: «Or the beginning, and I've never had it.» And suddenly she held out both hands.

I shall expect you. I don't know whether he'll like your hair!»

Fleur smiled.

«I'm afraid I cannot grow it for him. Oh! Here's my father coming in!» She had seen Soames pass the window.

«I don't know that I want to see him unless it's necessary», said June.

«I expect he'll feel exactly the same. If you just go out, he won't pay any attention.»

«Oh!», said June, and out she went.

Through the window Fleur watched her moving as if she had not time to touch the ground.

A moment later Soames came.

«What's that woman want here?», he said. «She's a stormy petrel.»

«Nothing much, dear; she has a new painter, whom she's trying to boost.»

«Another of her lame ducks! She's been famous for them all her life ever since ——». He stopped short of Bosinney's name. «She'd never go anywhere without wanting something», he added. «Did she get it?»

«Not more than I did, dear!»

Soames was silent, feeling vaguely that he had been near the proverb, 'The

kettle and the pot'. What was the use, indeed, of going anywhere unless you wanted something? It was one of the cardinal principles of life.

«I went to see that Morland», he said; «it's genuine enough. In fact, I bought it.» And he sank into a reverie...

(From «Swan Song», *by John Galsworthy.)*

COMMENTS

IT'S RIDICULOUS HIS BEING MARRIED SO YOUNG = *Haberse casado.* La forma en *-ing* tiene aquí una función nominal y puede llevar, por lo tanto, un posesivo (véase lección 6.ª, pág. 47).

TO GROW: Tiene varios significados:

a) *Crecer.* Ej.: «The boy *grows* very much».

b) *Cultivar.* Ej.: «I *grow* oranges».

c) *Dejar crecer.* Ej.: «I can't *grow* it for him».

I DON'T KNOW = *Creo que* (puede tener esta acepción cuando está en forma negativa).

WHAT'S THAT WOMAN WANT(ing) HERE? = *¿Qué quiere esta mujer aquí?*

A STORMY PETREL = *Ave de mal agüero.*

TO BOOST = *Lanzar* (proteger, apoyar con entusiasmo).

A LAME DUCK = *Persona fracasada a quien otra protege.*

TO STOP SHORT = *Detenerse de repente a poca distancia de.*

IN FACT = *En una palabra.*

THREE IDIOMS

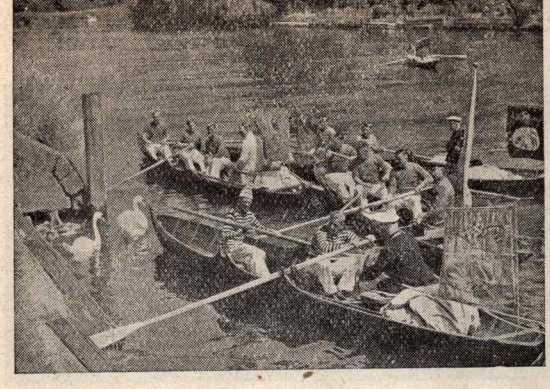
In the twinkling of an eye	En un abrir y cerrar de ojos
Talk of the devil and he will appear	En nombrando al ruin de Roma, por la puerta asoma.
Like a shot / *Right away*	Como una bala

A COMPOUND VERB

TO GO, WENT, GONE

(IR)

a) To go AWAY = **Irse.**— *They are GOING AWAY.*



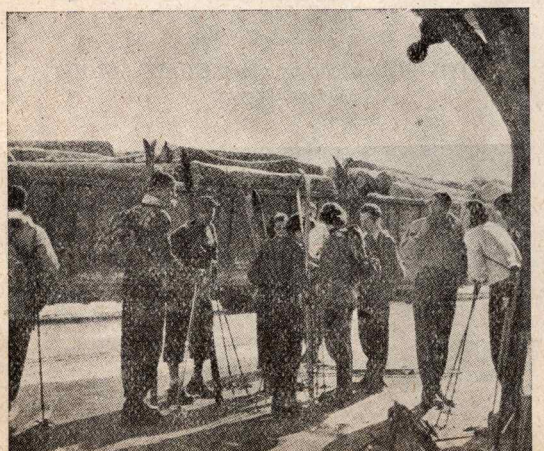
b) To go IN = **Ser transportado en.**—*They are GOING IN the boats.*

c) To go WITHOUT = **Pasarse sin, no tener.**—*They cannot GO WITHOUT tea every day.*

d) To go BACK = **Volverse.**—*They are GOING BACK to New York.*

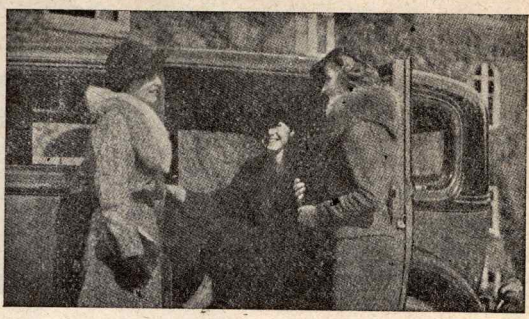
e) To go OFF = **Resultar.**—*This performance WENT OFF very well.*

Partir. — *They are GOING OFF to the mountains.*



f) To go OUT = **Salir.**—*The mother and the child may not GO OUT.*

g) To go BY = **Pasar por delante.**—*They are GOING BY those houses.*



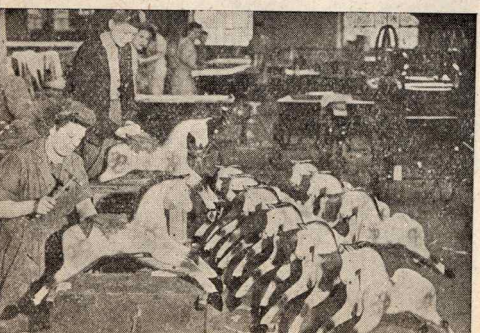
h) To go INTO = **Entrar.**—*They will GO INTO the car.*

i) To go ALONG = **Pasar por** (recorrer a lo largo de), **continuar.**—*The little girls are GOING ALONG the street.*

j) To go ON = **Continuar, avanzar.** — *This traditional dance starts at dawn and GOES ON until 6 p. m.*

k) To go ABOUT = **Ponerse a.**—*They WENT ABOUT finishing those horses.*

Recorrer.—*These children are GOING ABOUT the country.*



EXERCISES

James is a great lover of sports.—He indulges in some sport or other all the year round (todo el año).—*He especially likes Cricket and Football.—He belongs to the Cricket Club of his School. — Cricket is played in spring and summer, football in autumn and winter.—Rugby (or* Rugger *as it is usually called in England) teams are composed of 15 players.—The principal London Cricket grounds are Lord's and the Oval.*

He remembers one day on which he was taken to a football match where William played. — William took it very seriously and being a forward he endeavoured to kick the ball through the opposing team's goal.—But his effort was spoiled by the goalkeeper, who always caught the ball.—But sometimes he succeeded and the score began to rise.—Dorothy Bridle likes an indoor game of tennis called Ping-Pong *played on a table.*

But the sport James likes best, in spite of its being rough, is Rugger.—And he never misses a match.—To-day he is going to the Oxford-Cambridge match, which is going to be played at Twickenham.—He regards these contests almost as historic.—A big crowd will attend the match.—Who will win?—He hopes it'll be Oxford, because the team is really good this year.—He is going to have his lunch now but as he is going to lunch alone he has bought a detective novel.—It is about a murder which happened in a yacht at a harbour.—He wondered how these writers could invent these stories.—After lunch, he went to buy a clay pipe for his father in Berkeley St.—It was very well manufactured. —His father will like it because he is accustomed to this kind of pipe.—He walked along Piccadilly to Piccadilly Circus and then to Denman St. to the Argentina Restaurant.—That evening James was very happy.—Cambridge had been defeated.

«¿Y te irás otra vez, Federico?»—«No sé. Vivir aquí es agradable, pero también me gusta trabajar y cazar y allí tengo las dos cosas. No me puedo pasar sin ellas. Pero hay una dificultad.»—«¿Cuál?»—«Una mujer. Me gusta muchísimo y me casaría con ella si pudiese. La invité a que viniera al teatro. Esta noche le preguntaré si quiere venir a Africa conmigo. Se lo he preguntado muchas veces, mas es lenta en escoger entre la vida de aquí y la de allí. Pero mírala. Por ahí viene.»—«En nombrando al ruin de Roma, por la puerta asoma», pensó Jaime, mientras miraba a la chica, alta y rubia, que venía por el otro lado de la calle.—Federico se quitó el sombrero, pero ella no pareció advertirlo y siguió caminando hacia Oxford Circus.—«No nos ha visto», dijo Federico.—«Me preocupa pensar en cuál será su respuesta. Si me dice que sí, nos casaremos en seguida y nos marcharemos a recorrer Escocia. Pero si me dice que no, me vuelvo a Africa.»—«¿Y cuándo partirías?»—«Antes de una semana. Pero no hables de eso. ¿A dónde ibas cuando nos encontramos?»—«A esa tienda tan buena para cosas de deporte que hay en Haymarket. Quiero comprar una caja de pelotas de tenis.»—«Te llevaré entonces.»—Jaime y su amigo entraron en el coche, que era realmente maravilloso.—Iban en él, cuando vieron a Dorotea por la esquina de la calle de Vigo.—«¿De dónde vendrá Do-

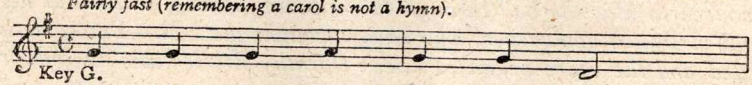
rotea?», se dijo Jaime.—En un abrir y cerrar de ojos llegaron a Haymarket.—Salieron del coche y entraron en la tienda a ver las pelotas de tenis.—Preguntaron el precio y eran baratísimas.—«¿Las vas a comprar?», le preguntó Federico.—«Ya lo creo. Como una bala», exclamó Jaime.

A SONG

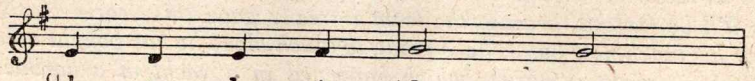
GOOD KING WENCESLAS

J. M. NEALE. TRADITIONAL.

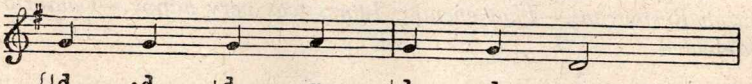
Fairly fast (remembering a carol is not a hymn).



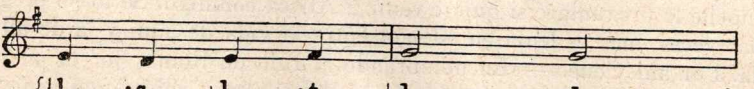
1 Good	King	Wen - ces	-	las	look'd	out,		
2 'Hith - er,	page,	and		stand	by	me,		
3 'Bring	me	flesh	and	bring	me	wine,		



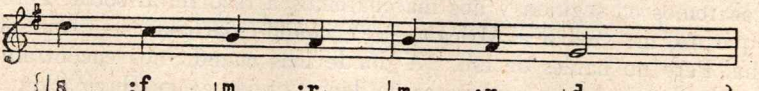
On	the	Feast	of	Ste	-	phen;		
If	thou	know'st	it,	tell	-	-	ing,	
Bring	me	pine -	logs	hith	-	-	er:	



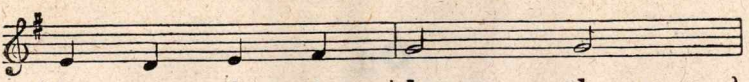
When	the	snow	lay	round	a	-	bout,	
Yon -	der	pea -	sant,	who	is		he?	
Thou	and	I	will	see	him		dine,	



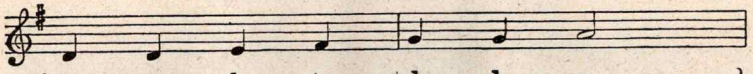
Deep,	and	crisp,	and	ev	-	-	en.	
Where	and	what	his	dwell	-	-	ing?'	
When	we	bear	them	thith	-	-	er.'	



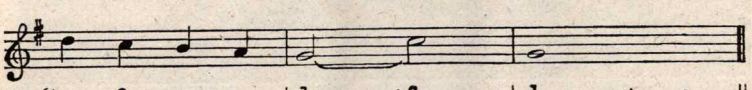
Brigh - tly		shone	the	moon	that	night,		
'Sire,	he	lives	a	good	league	hence,		
Page	and	mon -	arch,	forth	they	went,		



{| l_1 :s_1 | l_1 :t_1 | d :— | d :— }
Though the frost was cru - - el,
Un - der - neath the moun - - tain:
Forth they went to - geth - - er,



{| s_1 :s_1 | l_1 :t_1 | d :d | r :— }
When a poor man came in sight,
Right a - gainst the for - est fence,
Through the rude wind's wild la - ment



{| s :f | m :r | d :— | f :— | d :— | — :— ||
Gathering win - ter fu - - - el.
By Saint Ag - nes' foun - - - tain.'
And the bit - ter weath - - - er.

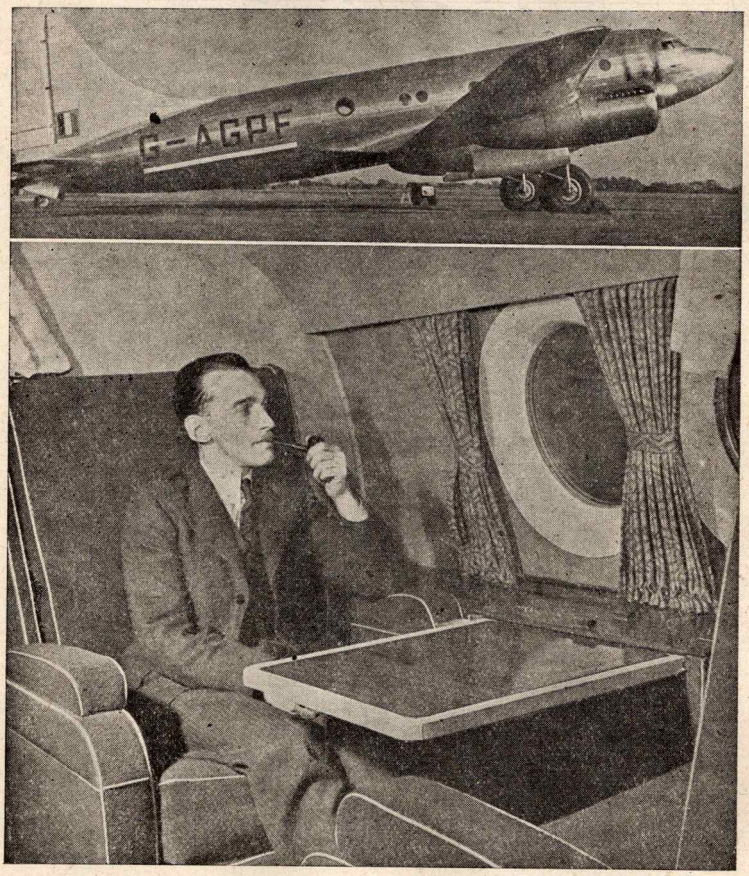
4 'Sire, the night is darker now,
And the wind blows stronger:
Fails my heart, I know not how;
I can go no longer.'
'Mark my footsteps, good my page;
Tread thou in them boldly:
Thou shalt find the winter's rage
Freeze thy blood less coldly.'

5 In his master's steps he trod,
Where the snow lay dinted;
Heat was in the very sod
Which the Saint had printed.
Therefore, Christian men, be sure,
Wealth or rank possessing,
Ye who now will bless the poor,
Shall yourselves find blessing.

6th

SIXTH LESSON

TRAVELLING BY AIR



VOCABULARY

Duty	Deber; derecho de aduana	*Spirits*	Licores
Pattern	Diseño, modelo, pauta.	*Vineyard*	Viña
		Vine	Vid
		Grape	Uva

Official	Funcionario (público)	*Upright*	Derecho, vertical
Direction	Dirección, instrucción	*Inside*	Dentro de
Airport	Aeropuerto	*Dirty*	Sucio
Coach	Autocar	*Native*	Nativo
Cardboard	Cartón	*To declare*	Declarar
Ventilator	Ventilador	*To smuggle*	Pasar de contrabando
Lace	Encaje	*To solve*	Resolver
Problem	Problema	*To provide*	Suministrar
Stewardess	Camarera	*To regulate*	Regular
Strap	Correa	*To fasten*	Atar, amarrar
Foam	Espuma del mar	*To land*	Aterrizar
Fellow	Fulano, compañero (1)	*To interview*	Entrevistar(se)
		To mark	Marcar

GRAMMAR

The Verb. The -ing Form.—La forma en *-ing* tiene en inglés diferentes funciones, aunque exteriormente adopta la forma de gerundio. Palmer la divide en dos amplias categorías, según que su función sea más bien nominal o adjetival. Seguiremos su exposición.

1. NOMINAL.—Comprende varios subgrupos:

a) Nombres concretos, sin naturaleza ni función verbal. Ejemplo: «The *ceiling*».

b) Nombres verbales, o sea sustantivos que tienen naturaleza, pero no función verbal. Ej.: «The *building* of the house».

c) Nombres verbales usados como modificativos del nombre. Ej.: «A *walking* stick» (o sea «un bastón de paseo»).

d) Gerundios.—Los gerundios son nombres que tienen no sólo naturaleza, sino también función verbal además de la nominal. La función nominal de los gerundios es clara, ya que pueden ser *sujeto de una oración* (ejemplo: «*Reading* is good for a man»), *objeto de una oración* (ej.: «He loves *walking*»), predicado después de verbo de predicación incompleta (ej.: «Seeing is *believing*»), y como objeto de una preposición, debiendo tener en cuenta en este último caso que todo verbo que siga a cualquier preposición debe estar en gerundio (ejs.: «I thanked him *for coming*», «He is fond *of reading*», «She is used *to doing* it», «*On seeing* me, he stopped»).

Hay algunos verbos, como *finish, give up, (don't) mind, go on, can't help, stop*, etc., que requieren esté en gerundio el verbo que les siga. Ejs.: «He has given up *smoking*», «I don't mind *going* there», etc.

Otros verbos, como *start, begin, like, enjoy, love, regret, remember, forget, be no use*, etc., exigen que el verbo que les sigue esté en gerundio o infinitivo.

(1) En este caso debe ir seguido de la palabra que indique de que es compañero. Así, seguido de «viajero», será: «compañero de viaje» = «fellow-traveller», etc.

Ejemplos: «He likes *going (to go)* there», «It's no use *writing (to write)* the letter», etc.

2. ADJETIVAL.—La forma en *-ing*, cuando funciona como adjetivo, puede usarse como adjetivo puro o como participio de presente:

a) Adjetivos. Ejs.: «A good *looking* man», «An *interesting* lecture». Tengamos en cuenta que existe una diferenciación entre la forma en *-ing* adjetivo, y aquella que tiene el carácter de sustantivo verbal, usado como modificativo de otros nombres. Así: «A *dancing* girl» = una chica que baila (adjetivo). «A *walking* stick» = un bastón de paseo (nombre verbal).

b) Participio de presente. Ejs.: «He's busy *writing*», «I stood *looking* at them for some minutes», «I saw you *swimming*», etc.

No olvidemos que la traducción de la forma en *-ing* al castellano varía según el carácter que tenga. Si es nominal se deberá verter como sustantivo; si es adjetival, como tal, y si es verbal, como gerundio o infinitivo, según dijimos al tratar de éste en el libro segundo.

Puede también ir precedida de preposición, que suele traducirse por *al* y la forma en *-ing* por un infinitivo. Ej.: «*By going* there you'll find what you want to know *(al ir allí...)*».

EL MEDIO GERUNDIO. — Hay veces que la forma en *-ing* tiene un carácter intermedio entre el participio de presente y el gerundio. Sweet la llama entonces «half-gerund». Este se caracteriza por la presencia de un complemento directo antes de dicha forma. Ejs.: «I don't like *him* coming here», «Who told you of *John* being there?» (si alteramos las frases como sigue, aparecerá el gerundio típico: «I don't like his being there», «Who told you of John's being there?»).

COMPOSITION

Write an account of the sports you like and tell something about them.

A SCENE FROM A PLAY

Robin.—Not really. Most children are a bit heartless.—I say, would you really duck them?

Mab.—Of course.

Robin (amused, not critical).—But ought you to manage them by force?

Mab.—How else can I manage them?

Robin.—Couldn't you reason with them?

Mab (doubtfully.—I might. — But it's quicker to duck them.

Robin (laughing).—Queen Mab — who must be obeyed.

Mab.—I suppose you think I ought to go all sloppy and smooth their shining brows.

Robin.—I doubt if they'd appreciate it.

Mab.—They wouldn't. — But they're fond of me — they are really.

Robin.—I know they are. And you're fond of them.

Mab.—Good Lord, yes. I say, do you really think I'm bringing them up badly?

Robin.—Of course not.

Mab.—I expect I am really. No one ever brought me up. Mother died when Edward was born.

Robin.—So Sylvia was telling me.

Mab.—Stray aunts used to come and weep over us. I don't wonder father took refuge in golf.

Robin.—Didn't he ever bothered about you?

Mab.—You can't expect a man to do much about children.

Robin.—I think I'd have had a shot at it.

Mab.—You'd have loved kids, wouldn't you?

Robin.—Heavens, yes. I wonder what your father'd take for the lot of you?

Mab.—About fourpence three-farthings, I should think.

Robin (judicially).—Well, I think you'd be worth that. You've undoubtedly got futures. Nonny will marry a duke, and Edward — I should think Edward will become a Judge.

Mab.—What about me? I haven't got a future.

Robin.—No. You're a bit of a drawback. Still, I rather like your nose. *(He puts out his finger and touches it.)* I say, it feels most peculiar. Is it all right?

Mab.—It *was.*

Robin.—Of course, it's not what most people would call a nose. But I think I'd give you house-room. One has to take the rough with the smooth, as Poole says.

Mab.—Poor Mr. Poole.

Robin.—He is the classic bore. I shouldn't think he's got a real friend in the world, poor devil.

Mab.—How awful.

Robin.—I'll tell you that — we'll take him with us to-day.

Mab.—But there won't be room in the car.

Robin.—We won't use the car. We were going to hire the hotel car for the others; but, as the wind's dropped, we'll take the big motor-boat.

Mab.—What others are we going to take?

Robin.—Liz Enticknap and young Chance.

Mab.—But why? It's much more fun on our own.

Robin.—Of course it is. But we've been on our own for four days. We must be a bit civil.

(From «Touch Wood», *by C. L. Anthony.)*

COMMENTS

I SAY: Esta forma equivale a nuestro «*¡Oiga!*» castellano.
TO DUCK = *Dar un chapuzón* (imitación de lo que hacen los patos).
TO GO SLOPPY = *Ir hecho un merengue.*

To BE FOND OF = *Gustar, tener simpatía.*
STRAY AUNTS = *Tías caídas del cielo.*
To HAVE A SHOT AT = *Hacer una prueba.*
YOU'VE GOT FUTURES = *Tener porvenir brillante.*
I'LL TELL YOU THAT = *¿Sabes lo que haremos?*
To BE ROOM = *Haber sitio.*
To BE FUN = *Ser divertido.*
ON OUR OWN = *Solos* (sin nadie más).

THREE IDIOMS

To go to the whole hog	Llegar al límite
To let well alone	Dejarlo correr
To put the screws on	Apretar los tornillos a

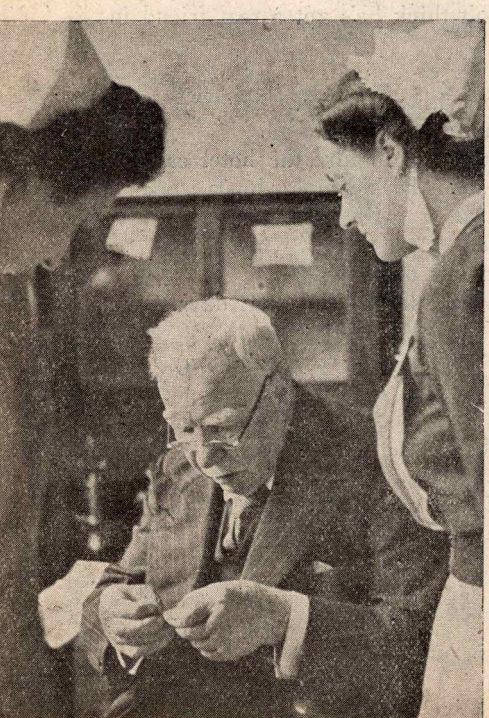
A COMPOUND VERB

TO BRING, BROUGHT, BROUGHT

(TRAER)

a) To BRING ABOUT = **Efectuar.**—*Do you think this old man will BRING ABOUT what he wants?*

b) To BRING UP = **Educar.** — *They are being BROUGHT UP in the country.*



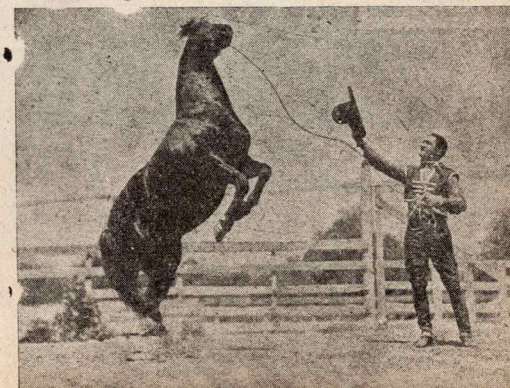
Sacar a colación. — *He BROUGHT UP what they did a few weeks ago.*

c) To BRING OVER = **Atraer, persuadir, convenir.**—*Rasputin's words BROUGHT OVER the Royal family.*

d) To BRING FORTH = **Producir, dar a luz.**— *This vineyard BRINGS FORTH fine grapes.*

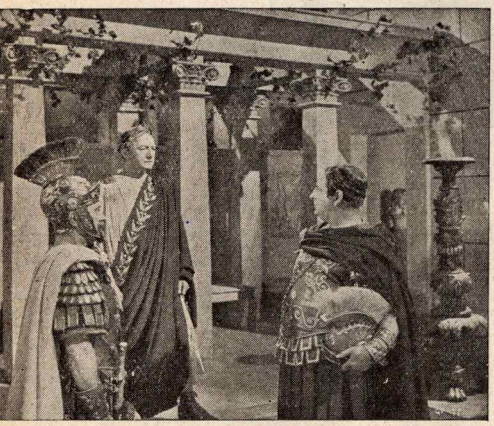
e) To BRING AWAY (u OFF) = **Llevarse, rescatar.**—*They were BROUGHT AWAY by the boats.*

f) To BRING UNDER = **Someter.**—*He cannot BRING the horse UNDER.*

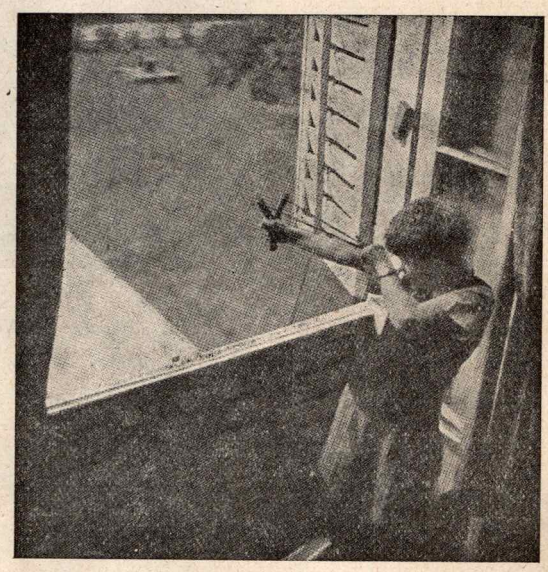


g) To BRING TO = **Reducir a, detener el curso de.**—*The war has BROUGHT them to poverty.*

h) To BRING INTO (o IN). = **Entrar** (introducir).—*She is BRINGING IN the spinach.*



i) To BRING DOWN = **Humillar.**—«*I will BRING DOWN his pride*», *Caesar said.*



Abatir.—*The boy is going TO BRING DOWN a pigeon.*

EXERCISES

And now we are going to meet a new friend. — This is Raphael a young Spaniard that is coming to England to study law.—He came by air because it was more comfortable, more convenient and far quicker than any other way of travelling.—You had neither dust nor dirt.—So Raphael flew from Madrid to London by Iberia Airways.—There he got into a very luxurious plane and sat in a very comfortable chair.—At twelve fifteen the plane left its native land and after some minutes it took the direction of England.—He could read directions in lighted letters telling the passengers to fasten the straps, but as soon as the plane was high in the air, the light went out.—It meant that you could unfasten the straps.—The voyage had begun.—At first his attention was divided between what he could see through his window and his fellow passengers.—He sat upright watching them.—Then he looked at the brown earth down below.—It was Castile.—But after some time he turned his attention to a newspaper he was carrying with him, and he began to read.—He felt very comfortable.—The plane was almost noiseless and was centrally heated.—But in case you were too warm there were ventilators you could regulate yourself. —And besides you were provided with rugs that you could spread over your knees.—He tried to solve a riddle that was in the paper but he had to give it up.—He was no good at this kind of problem.—But then the stewardess, a pretty girl, came along the central corridor.—She was carrying some cardboard boxes in her arms.—Raphael was given one of them.—Inside, in paper bags, he found everything he could ask for lunch.—It was a very good lunch indeed.—And as it was provided free, the journey was really cheap, cheaper than travelling by train.—Had he flown over France, he could have seen the French vineyards, which bring forth such fine grapes.—But very soon, leaving behind the green and brown and gold pattern of the fields, he could see the coasts of England white with foam, looking like a beautiful dress edged with lace.—In some minutes they landed at Northolt.—Then they were interviewed by the officials at the airport.—Then the luggage went through the Customs.— The Customs officers asked him "Have you anything to declare?"—"Anything to pay duty as lace, spirits, or tobacco?" — "Only things for my own use". Raphael answered.—"Do you bring any presents for anybody in this country?", the officer asked again.—"No", the young man answered.—He had nothing to declare but had he had anything he wouldn't have smuggled it. — Now the officers marked every piece of luggage with chalk and Raphael went straight to the waiting room and from there to the coach to be taken to the Air Terminal in London.

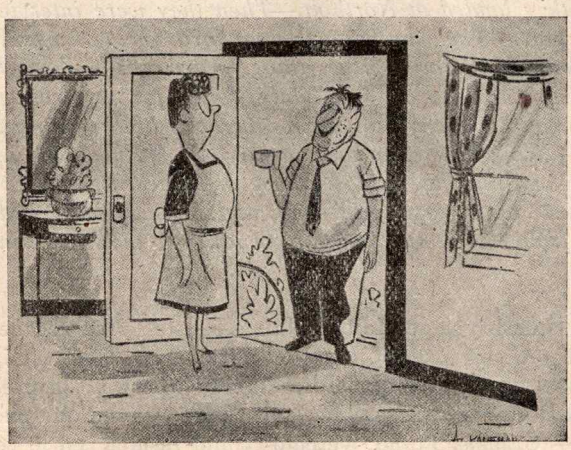
Al salir de la tienda, Federico se despidió de Jaime.—Este se iba al cine del otro lado de la calle a ver «Cielos azules», la última película de Fred Astaire y Bing Crosby.—«Buena suerte esta noche», le dijo Jaime; «pero no te preocupes mucho. Si te dice que no, déjalo correr. Sin embargo, confío en que puedas realizar lo que deseas.»—«Gracias, Jaime; veremos cómo resulta. Yo le voy a someter *(lay before her)* todo un plan *(scheme)* de vida. Veremos si la persuado.

Adiós.»—Y entró en el coche para ir a la Oficina de los Aviones en Victoria.—Allí se encontró a Mr. Bridle y empezaron a charlar. — El Sr. Bridle estaba muy preocupado.—Un amigo suyo había sido reducido a la pobreza *(poverty)* por los gastos *(expenses)* de un hijo suyo.—Hasta le había vendido un reloj de oro que perteneció a su abuelo. — «Ha traído la desgracia *(misfortune)* sobre su casa», dijo el Sr. Bridle.—«Yo he tenido que prestarle dinero para comprar otra vez el reloj.»—«Nunca había pedido dinero», decía él, «y ahora mi hijo me ha humillado hasta hacérmelo pedir.» — «Yo le aconsejé que lo mandara al Canadá y así podría rescatarlo de aquella clase de vida. Aceptó la idea y me pidió que viniera a sacar el billete», acabó el Sr. Bridle.

Entonces a Federico se le ocurrió sacar a colación que había estado con Jaime. El Sr. Bridle se enfadó muchísimo al oírlo.—«¡Cómo!», dijo. «¿Qué hace hoy en Londres? ¡Yo me estoy gastando dinero en educarlo *(educate)* y él se va al cine en vez de estar en Oxford estudiando! ¡Le voy a apretar los tornillos! ¡Quiere humillarme ante la familia! ¡Para que digan que a Jorge no lo mandé a la Universidad y a Jaime sí por ser mi preferido! ¡Yo, que he llegado hasta el límite dándole todo el dinero que puedo y él me paga así! ¿A qué cine ha ido?»—«Al de Haymarket, esquina a la calle de Jermyn», contestó Federico; y el Sr. Bridle se fué.

Federico se quedó tan preocupado que se marchó sin preguntar aquello por lo que había venido. ¡Pobre Jaime! ¡Si él no hubiera sacado a colación que había estado con él! ¡Pero cómo iba a pensar que el Sr. Bridle se enfadaría tanto! Subió al coche y se fué al parque, donde las lluvias de abril habían producido una verdadera alfombra de flores.

A JOKE



«Good afternoon, Mrs. Rayburn. I wonder if I could trouble you for a cup of your husband's eight-year-old whisky?»

7th

SEVENTH LESSON

TRAVELLING BY CAR

VOCABULARY

Tyre	Neumático
Bonnet	Capó
Breakdown	Avería
Puncture	Pinchazo
Brake	Freno
Windscreen / *Windshield* (Americ.)	Parabrís
Tool	Herramienta
Radiator	Radiador
Wheel	Volante
Creature	Criatura
Purpose	Propósito
Experience	Experiencia
Surface	Superficie
Blood	Sangre
Arrow	Flecha
Front	Delantero

Track	Pista	*Steep*	Empinado
Bone	Hueso	*Recent*	Reciente
Observation	Observación	*Good temper*	Bondad de carácter
Influence	Influencia	*Solid*	Sólido, sin interrupción
Drophead Convertible (Americ.)	Descapotable	*To get rid of*	Deshacerse de
		To make for	Dirigirse a

GRAMMAR

Direct and Indirect Government.—Ya vimos que el caso objetivo abarca en inglés el régimen directo y el indirecto. El directo se expresaba por medio del nombre en *acusativo*, y el indirecto por medio del nombre en *dativo*. Este podía o no llevar, según los casos, la prepasición *to*.

El régimen directo no lleva preposición, teniendo la forma de un nominativo. Ej.: «I am writing a letter».

El régimen indirecto puede o no llevar la preposición *to*. En el curso anterior, vimos ya esto de una manera detallada (lección 5.ª, pág. 40). Aquí no hemos de hacer, pues, sino remitirnos a lo que entonces dijimos.

No olvidemos que los adjetivos *like*, *near* y *worth* piden caso objetivo. *Like* y *near* van seguidos de un objeto indirecto, como «She is *like* (to) her *mother*», «Houses *near* (to) *Belgrave Sq.* are expensive». El objeto que sigue a *worth*, como, por ejemplo, en «It is worth a *shilling*», puede ser considerado como un *acusativo adverbial*.

VERBS WITH TWO DIRECT GOVERNMENTS.—Hay verbos transitivos con significación tal que *making*, *appointing*, *naming*, *calling*, *thinking*, etc., que requieren dos objetos; o sea, dos nombres o pronombres en caso objetivo. El segundo de los dos es llamado *complementary object*, porque se usa para completar el sentido. Ej.: «They made *him* their president».

THE PREPOSITION GOVERNING THE VERB.—Ya hemos visto que la preposición *to* rige infinitivo y las demás preposiciones lo rigen en su forma en *-ing*. Pero, además, hemos de añadir que existen muchos verbos intransitivos que al ir acompañados por una determinada preposición toman una significación transitiva. Estos son los verbos compuestos, objeto de nuestro estudio detenido en el presente curso.

El número de tales combinaciones es prácticamente ilimitado.

COMPOSITION

Write at length the following outline:

THE DOG AND THE SHADOW.—A dog goes off with a large piece of stolen meat in his mouth. Crossing a brook on a plank, he sees his shadow in the water. Mistaking the shadow for a larger piece of meat, he attempts to seize it, and in doing so drops his own.

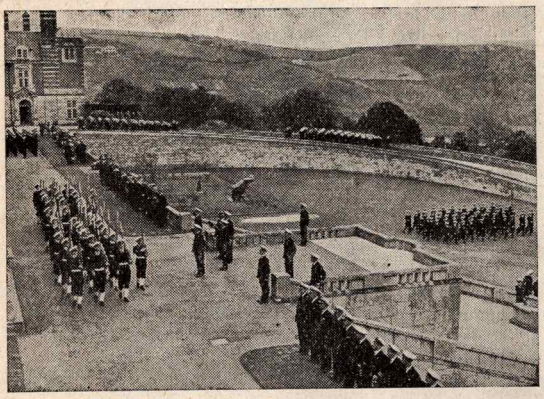
THREE IDIOMS

To be hand and glove with	Ser uña y carne
To be a hard nut to crack	Ser un hueso duro de roer
To be on tenterhooks	Estar en ascuas

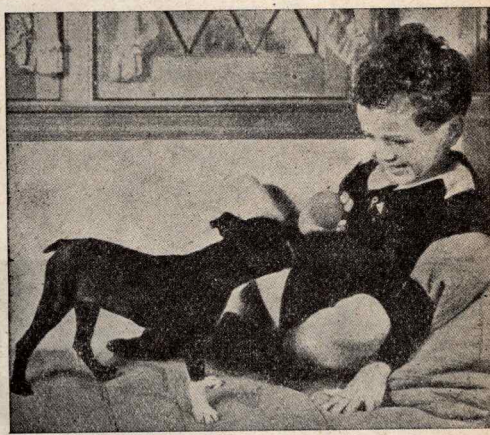
A COMPOUND VERB

TO LOOK

(MIRAR)



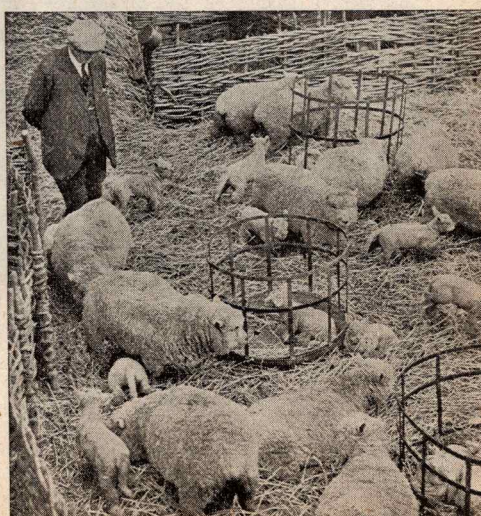
a) To LOOK UPON = **Considerar, estimar.**—*They are LOOKED UPON as very fine cadets.*



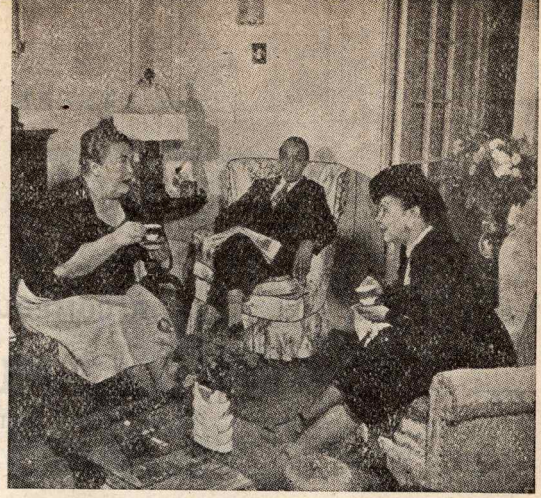
b) To LOOK FOR = **Buscar.**—*The dog is LOOKING FOR something.*

Seleccionar.—*He is LOOKING OUT some sheep.*

c) To LOOK OUT OF = **Mirar por.**—*She is LOOKING OUT OF the door.*

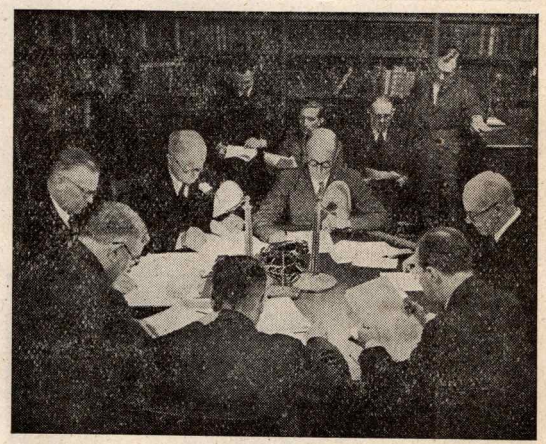


d) To LOOK AFTER = **Cuidar.**—*She is LOOKING AFTER her daughter, and the daughter is LOOKING AFTER her doll.*

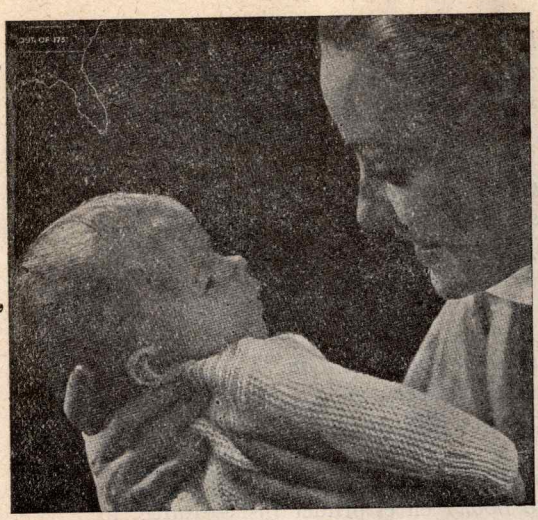


e) To LOOK UP = **Visitar.**—*They have come TO LOOK them UP.*

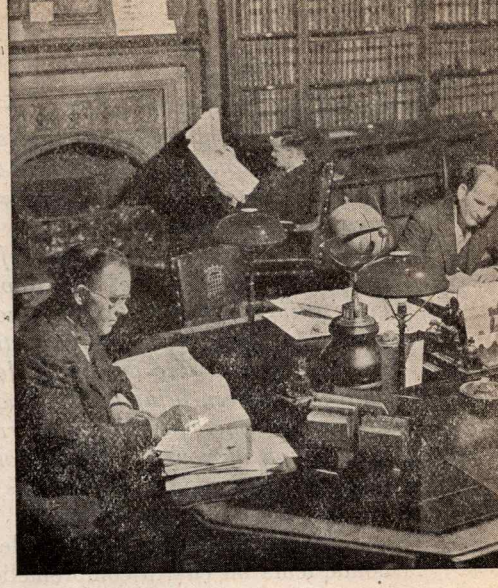
Alzar la vista. — *This man LOOKED UP at his wife.*



f) To LOOK INTO = **Considerar, examinar.**— *They are LOOKING INTO the matter very carefully.*



g) To LOOK AT = **Mirar a.**—*She is LOOKING AT the child.*



h) To LOOK OVER = **Examinar someramente.**—*The man by the fire is LOOKING OVER the newspaper.*

EXERCISES

When Raphael was going to step into the coach, he saw a car arriving.—A young man got out of it and advanced towards him.—It was a friend of his that lived in London and he had come to meet him in his car.—They shook hands while a porter took Raphael's luggage into the car.—Then they made for London.—The car was a light blue Sunbeam Talbot.—The radiator was shining like silver.—It was a drophead and the hood could be dropped whenever you liked.—"I like your car very much", Raphael said.—"Yes", his friend answered, "she is a good car. She runs very smoothly and is nice to look at. I like the shape of the bonnet and the radiator. It shows the influence of the new style in cars, but it's not too new. And she is very convenient for my purposes. I bought her quite recently, but before I had got rid of my old one."—"Have you good tyres?"—"Yes, very good. I've not yet had a puncture."—"Touch wood", Raphael said.—"When I bought her", Raphael's friend went on, "I went to Scotland. I sat at the wheel for six solid hours without meeting a living creature. And everything went all right. I had not even to take out the bag of tools. Never had a breakdown with her."—"Are your brakes good?"—"Splendid. You could drive on those steep roads of Spain and come downhill without any danger at all."—"I like driving very much", Raphael said.—"Travelling by car is a great personal experience, because you can go as slowly or as fast as you like, and stop when and where you choose. And besides, you see a lot of the country."—"Yes", Raphael's friend said, "and here is very good for motoring because English roads are not so straight and

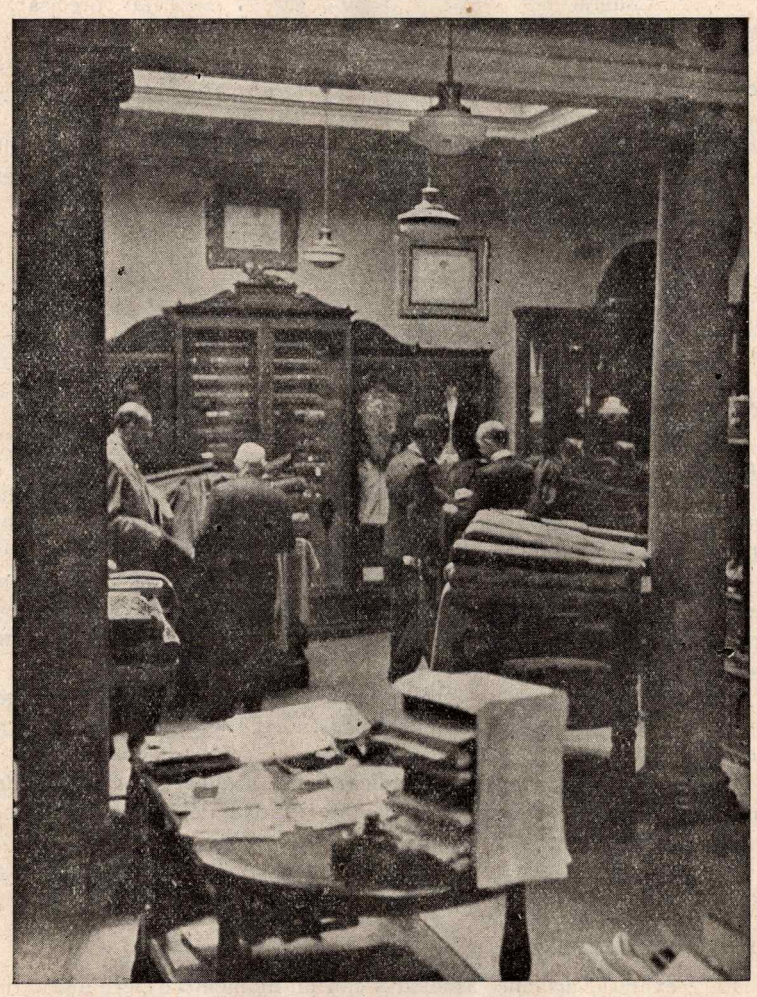
wide for mile after mile like some in other countries, but they are all the more interesting because they are not so dead straight and the surface is excellent. Besides this you get a great help with signposts showing you the way, traffic lights to control dangerous cross-roads, and the policemen, always polite and good-tempered, calm and helpful. The only difficult thing for you, people of the Continent, is to keep to the left, but very soon you get used to it."—They were silent for a minute, then Raphael said: "It seems so strange to me, to be here sitting on one of the front seats of your car. It's so long since we last met! And now here we are together again, on an English track, and the car rushing forward like an arrow, feeling the wind that is coming through the open wind-screen bringing the blood to the face and getting nearer and nearer to London where we hope to arrive without a broken bone!" — "This last observation of yours about a broken bone was very good", Raphael's friend said. "I don't think you like this speed."

Al llegar a Londres, el amigo de Rafael lo llevó a un hotel en Chesham Place, donde tenía un cuarto comprometido *(to book)* en el primer piso.—Rafael lo examinó someramente.—«¿Qué te parece?», le preguntó su amigo mirándole. —«Me gusta.»—«Te cuidarán bien aquí.»—«Así lo espero.»—Rafael miró por una ventana porque estaba como en ascuas por ver Londres.—«Llévame en tu coche a ver algunas calles», dijo a su amigo.—«Desde luego», contestó éste.— «Cámbiate de ropa e iremos a cenar a un buen restaurante.»—Rafael se vistió de azul oscuro, seleccionó una corbata entre las muchas que tenía, y ya había cogido los guantes y el sombrero cuando se dió cuenta que se había olvidado cambiarse de zapatos y se sentó para hacerlo.—Cuando hubo acabado, alzó la vista para mirar a su amigo que estaba de pie ante él.—«Ya he acabado», dijo; «cuando quieras. ¡Ah! Y no te olvides que tengo que hablarte de negocios.»— «¿De negocios?»—«Sí. De uno que puede ser muy bueno. Quiero que lo examines con cuidado.»—«Lo consideraré con todo el mayor cuidado», contestó el amigo de Rafael; «pero ya hablaremos de eso. Tenemos tiempo.»—«No mucho. Mañana tengo que visitar a un señor con ese motivo, a ver si lo convenzo. Creo que es un hueso duro de roer. Quiero que tú seas mi socio.» — «Si me gusta, como espero, lo seré. En España éramos uña y carne y aquí lo seremos también.»

8th

EIGHTH LESSON

AT THE TAILOR'S



VOCABULARY

Serge	Sarga
Worsted	Estambre
Seam	Costura
Measure	Medida
Fitting	Prueba
Waist	Cintura
Tail	Cola, faldón
Hip	Cadera
Scissors	Tijeras
Brush	Cepillo
Sacrifice	Sacrificio
Alarm-clock	Despertador
Greeting	Saludo
Devil	Diablo
Effect	Efecto
Fever	Fiebre
Temperature	Temperatura
Pressure	Presión
Lung	Pulmón
Single breasted	Prenda de vestir recta
Double breasted	Prenda de vestir cruzada
To fix	Fijar, precisar, decidir
To fit	Ajustar, equipar
To improve	Mejorar
To prevent	Evitar
To relieve	Aliviar (moralmente)
To interfere	Mezclarse, intervenir
To take out	Ensanchar
To take in	Meter, achicar

GRAMMAR

Uses of the Tenses.—El PRESENT TENSE se usa para indicar:

a) Una acción permanente o habitual. Ejs.: «John *likes* horses», «*I register* my important letters».

b) Acciones asociadas con adverbios o locuciones adverbiales de tiempo indeterminado, tal como «sometimes», «always», «often», etc.: «She often reads that book», «She always helps me».

c) Una acción que se está realizando en el momento de hablar, con verbos que no admiten la forma continua (o sea, aquellos que expresan sensaciones y percepciones físicas o mentales realizadas involuntariamente). Ejemplos: «I see», «I don't understand you».

d) Cuando equivale a un subjuntivo castellano (y sigue, por tanto, a conjunciones como «if» u otras similares). Ejs.: «If I write to him to-morrow», «Before I ask him to dinner».

e) Como en castellano, para indicar una acción futura, considerada como parte de un programa fijado con anterioridad. Ejs.: «I begin to-morrow», «He comes back next week».

f) Para introducir una cita: «Keats writes: A thing of beauty is a joy forever».

El PRETERITE TENSE se usa:

a) Para expresar acciones asociadas con un momento o período de tiempo completamente pasado, tal como «at that moment» o «last month». Ejemplos: «I was in Oxford last October», «I wrote to him yesterday».

b) Como traducción del subjuntivo castellano. Ejs.: «If I wrote to him to-morrow, I shall meet him».

El PRESENT PERFECT se usa:

a) Para expresar una acción ya terminada en el momento de hablar, pero *no asociada con ningún adverbio ni locución adverbial de tiempo pasado.* Ejs.: «I have read that book (now, to-day)», «You haven't done it (not yet)».

b) Una acción que se está aún realizando en el momento de hablar, pero asociada con un adverbio o locución adverbial (expreso o tácito), de duración anterior. Ejs.: «I've been here for some time (and I'm still here)», «You haven't written to me for a long time (and you still remain silent)». Pero tengamos en cuenta que si el verbo puede adoptar la forma continua se usará ésta en frases afirmativas.

c) Cuando el tiempo indicado por la acción es *indefinido.* Ejs.: «I have been in Oxford».

El pretérito simple y el pretérito perfecto suelen prestarse a confusiones. Palmer recomienda, para salvar esta dificultad, tener muy presente que:

El PRETÉRITO va asociado a la idea expresada por un adverbio o locución adverbial, de *tiempo pasado,* como «then», «last week», «yesterday», «on Saturday», «in nineteen eighteen», «at Christmas», «in the morning», «at ten o'clock», «ago» (y las locuciones compuestas con él, como «sometime ago») y las locuciones adverbiales iniciadas por «during», «when», «whenever», «while», «before», «after», así como «recently» y «just now» (que significa «hace unos instantes» y tiene, por tanto, la consideración de locución de tiempo pasado). Todos éstos no pueden usarse con el pretérito perfecto, sino con el pasado. Ejs.: «I wrote a letter last week», «I went to the country five days ago», «I was in England during the summer», etc.

El PRETÉRITO PERFECTO va asociado a la idea expresada por un adverbio o locución adverbial de *tiempo presente,* como «now», «to-day», «up to now», «so far», «yet», «not yet», «already», «just», y todas las cláusulas adverbiales de tiempo introducidas por la conjunción «since», cualquiera que sea el tiempo usado en la cláusula misma. Ejs.: «I've already met him», «I've just done it», «Since I saw you last week, I haven't met her».

No olvidemos que hay adverbios y locuciones que pueden ser de tiempo pasado o de presente, según las circunstancias. Así diremos: «I've seen him this morning», si hablamos durante la mañana, porque entonces será de presente. Pero «I saw him this morning», si hablamos *después* de haber transcurrido la mañana, porque entonces será de pasado.

Las introducidas por «for» expresa o tácita pueden ser consideradas como de presente o de pasado. Ejs.: «I was there for three years» (pero ya no estoy allí, y es, por tanto, de pasado), o «I've been here for three years» (y aun estoy aquí, siendo, por tanto, de presente).

El PRETERITE PERFECT se usa:

a) Para indicar que la acción terminó antes de que se iniciase otra. Ejemplos: «I *had been* in London before I went to Oxford».

SEQUENCE OF TENSES.—Ciertos tiempos usados en la cláusula principal de una oración requieren que ciertos tiempos les sigan en la cláusula subordinada; este principio es lo que se denomina «sequence of tense». Obdece a las siguientes reglas:

a) Un *pasado* en la cláusula principal va seguido por otro pasado en la subordinada. Ej.: «I *sold* the book that I *had bought*». Pero si la cláusula subordinada contiene una proposición que es verdadera en un sentido general, el verbo *puede* estar en presente, aunque no es necesario que sea así. Ejemplo: «We were told that many hands *make* light work». Si la cláusula subordinada contiene una comparación, no se sigue la regla. Ej.: «He *liked* you better *than* he *likes* me». Si dicha cláusula denota *propósito*, y el verbo de la principal es *presente* o *futuro*, el verbo de la subordinada debe ser *presente (may)*; pero si el verbo de la principal está en *pasado*, el de la subordinada debe estar en *pasado (might)*. Ejs.: «I *write* that he *may* come», «I *shall* come that he *may* sleep», «I *wrote* that he *might* go».

b) Un *presente* o un *futuro* pueden ir seguidos por un tiempo cualquiera, generalmente un presente o pasado de indicativo o un presente de subjuntivo. Ejemplos: «I *am* told he *came* here», «He *will write when* I finish the book».

División de las palabras en sílabas.—*a)* Cuando dos vocales no forman diptongo, deben separarse, porque forman dos sílabas diferentes. Ejemplos: So-ci-e-ty, fu-el.

b) Cuando una palabra es compuesta, deben separarse las partes que la forman. Ejs.: Never-the-less, grand-father.

c) Las desinencias deben separarse de las radicales. Ej.: Lov-ed, clever-est, writ-ing.

Igualmente, los prefijos y sufijos, deben separarse del resto de la palabra. Ejemplos: A-rise, king-dom.

d) La consonante que va entre dos vocales debe unirse a la última sílaba. Ejs.: Re-peat, de-light.

Son excepciones de esta regla la *x* y las palabras compuestas. Ejs.: Ex-amine, up-on.

e) Cuando van juntas dos consonantes que pueden comenzar una palabra no deben separarse. Ejs.: A-ble, ri-fle.

Si van entre dos vocales, y además son de tal naturaleza que no pueden comenzar palabra, deben dividirse. Ejs.: Un-der, bar-barian.

f) Si van juntas tres o cuatro consonantes de las que no pueden empezar palabra, y van situadas entre dos vocales, pertenecen a la última sílaba las que pueden empezar palabra y las demás a la primera. Ejs.: Hand-some, com-plete.

g) Cuando tres consonantes van en medio de un vocablo no deben separarse si la vocal que las precede es larga y aquéllas pueden comenzar palabra. Ejemplos: De-throne, de-molish.

h) Los monosílabos (no se olvide que en inglés se cuentan las sílabas desde el punto de vista fonético) no admiten separación de ninguna clase. Ejemplos: Bright, nice.

COMPOSITION

WHO IS TO BELL THE CAT?—The mice of a certain house, finding that their numbers were getting thinner every day, held a meeting to consider what they should do to get rid of the cat.

«If the cat had a little bell tied round her neck», said a young mouse, «every step that our enemy took would make it tinkle. Forewarned of her approach, we shall have time to run into our holes, before she can catch us. By this simple means we shall live in safety and defy her to do her worst.»

«Simple indeed», said an older mouse; «but I am afraid there is one difficulty. Who is to bell the cat? Will any one present in this meeting undertake to tie the bell on the cat's neck?»

As no one came forward, the older mouse said: —«The best advice is useless, if it cannot be acted on.»

THREE IDIOMS

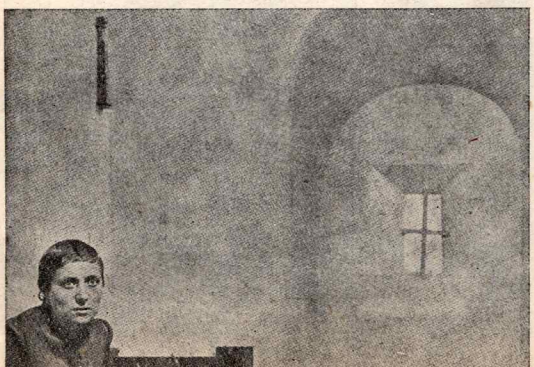
To be nuts on	Estar colado por
To be born with a silver spoon in one's mouth	Nacer de pie
To show a clean pair of heels	Tomar las de Villadiego

A COMPOUND VERB

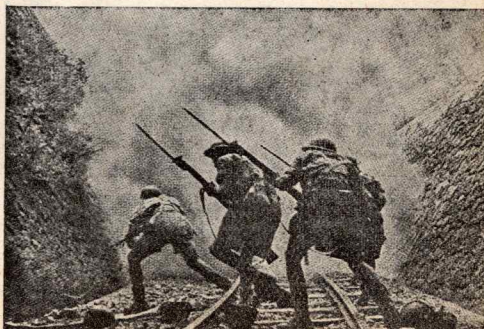
TO BREAK, BROKE, BROKEN

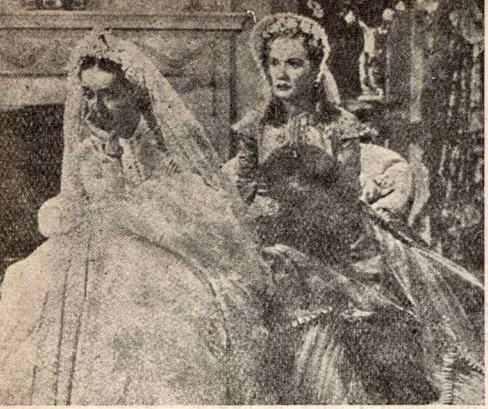
(ROMPER)

a) To BREAK OUT = **Escapar** (por la fuerza).—*She is thinking to BREAK OUT of the prison.*



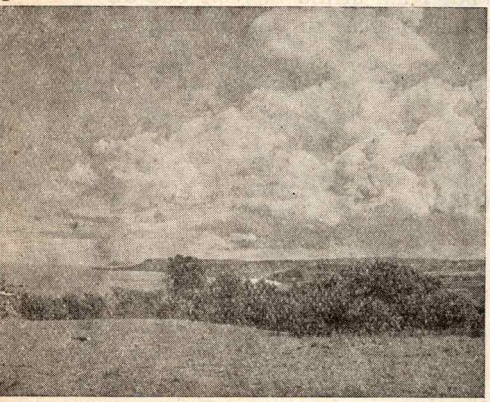
b) To BREAK INTO = **Entrar por fuerza, irrumpir.**—*The soldiers are going TO BREAK INTO the station.*



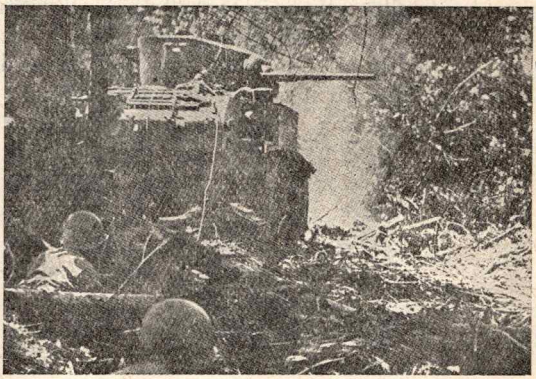


c) To BREAK OFF = **Romper, interrumpir.**—*She is so sad because the marriage is BROKEN OFF.*

d) To BREAK UP = **Levantar una sesión, separarse, dispersarse.**—*The speaker of the house BROKE UP the session.*



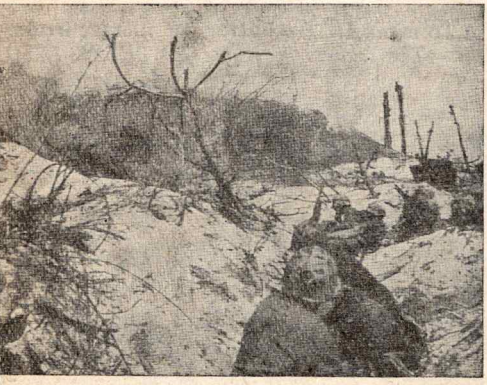
e) To BREAK FORTH = **Resplandecer, brotar.**—*The sun has BROKEN FORTH at last.*

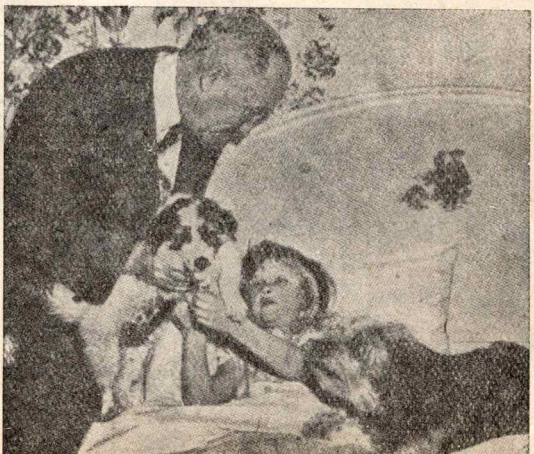


f) To BREAK THROUGH = **Abrirse camino, vencer dificultades.**—*The tank BROKE THROUGH the hedge.*

g) To BREAK DOWN = **Derribar.**—*They have BROKEN DOWN the rails.*

Perder la salud.—*The little girl has BROKEN DOWN.*





h) To BREAK LOOSE = **Escapar, desatarse.**— *The lion BROKE LOOSE.*

i) To BREAK OPEN = **Forzar.**—*She is going to BREAK OPEN the safe.*

EXERCISES

On the day following his arrival, Raphael was rung up by his friend Anthony Alexander.—"Hullo old boy, how are you?"—"Very well, thanks."—"Will you come with me to the tailor?" — "Certainly." — "Then, I'll call for you at eleven o'clock."—Then Raphael replaced the receiver and looked through his window; he could see the sun's rays.—It was not the sun of Spain but it was the sun all the same.—He washed, shaved and dressed, then he brushed his overcoat and was ready to go out.—Then a servant knocked at the door.—"Come in", Raphael answered.—"Good morning, sir.—There is some mail for you, sir", and he handed Raphael three letters.—One of them was from a friend of his.—His mother had been ill for a long time.—Her lungs were not well.—And usually she had a temperature. — For some days she had had a high fever.—Now it seemed that she was improving and on knowing that Raphael was relieved.—But the letter went on telling that now mother was better, father was worse.—He had blood pressure.—He enjoyed eating and on account of that it was quite difficult to prevent it from going up.—Raphael didn't like to interfere but he felt he ought to write his friend about it.—He wondered what the effect of his letter would be, but as he liked his friend's father very much, he thought it was his duty.—He should make a sacrifice for health's sake.—Then he happened to look at his alarm-clock on the night-table.—It was five past eleven. — "Goodness! When was Anthony going to come?", and then a knock at the door and he came in.—"Talk of the devil and he appears", Raphael said. — "I was just wondering if anything had happened to you." — "Sorry", Anthony answered, "but I couldn't find a taxi and I had to walk. Let's go out at once." It was a very fine morning and they decided to walk.—The hotel was in Chesham Place, just by Belgrave Sq.—They went to Hyde Park Corner and from there along Piccadilly to Savile Row, where Anthony's tailor was.—

When they entered the shop he had his scissors in his hand; he was cutting out the tails of an evening dress.—After the usual greetings he took them to the fitting-room. — The suit was a dark grey worsted. — The coat was single-breasted. — It looked very well but it had to be taken out a little at the waist and taken in under the arms, but in general the fit was perfect.—Then Raphael thought of having a suit made and the tailor showed him the different patterns of cloth.—He chose a dark blue serge.—The tailor took his measurements and called them out to a clerk who put them down in a book.—For the coat he took the length at the back, the half width of back and the length of the sleeve.—The chest and waist measures were taken over the waistcoat, under the coat.—"Do you want your coat to be single or double-breasted, sir?", the tailor asked.—"Double-breasted", Raphael answered.—Then the tailor took the length of the outside seam of the trousers, and Raphael told him not to forget the hip pocket.—"When will the first fitting be?", Raphael asked.—"Let's fix it for the day after to-morrow." — "Good", Raphael answered. — And saying good-bye to the tailor the two friends walked out.—"How d'you like my suit?" —"It's very nice", Anthony answered, "and besides it has the advantage that it will wear well and keep its shape."

Antonio y Rafael caminaban por Bond Street hacia Oxford Street.—«¿Sabes», le dijo el primero, «que el criado que robó al coronel *(colonel)* se ha escapado de la prisión?»—«¿De qué criado y de qué robo *(robbery)* hablas?» —«Pero, ¿no sabes que robaron al coronel?»—«No; nadie me dijo nada.»— «Pues voy a contártelo. Habían tomado un criado nuevo y a los pocos días se fueron de viaje. Entonces él forzó la caja *(safe)*, cogió tres mil libras y tomó las de Villadiego. Cuando el coronel volvió y encontró la caja abierta, le costó un gran esfuerzo reprimir la ira. ¡Que un criado se hubiese portado de tal forma! La policía pudo detenerle *(to arrest)*, mas él mantuvo el dominio de sí *(self-control)* y se calló dónde estaba el dinero; pero el coronel le dijo que procurara apartarse de su camino, porque si algún día lo encontraba le iba a romper la cabeza. El juez levantó la sesión al oír estas palabras. Ya veremos lo que pasa si por fin lo encuentra.»—«¿Hay ahora muchos robos, verdad?», preguntó Rafael.—«Sí», contestó su amigo; «los ladrones *(burglars)* irrumpen en las casas particulares y cogen lo que quieren.»—Caminaron en silencio durante un rato.—El tiempo había cambiado y las nubes cubrían al sol.—Subieron por Brook St. y llegaron a Grosvenor Square.—«¡Cómo me gusta esta plaza!», dijo Rafael.—«Sí», contestó Antonio. «Era una de las más elegantes de Mayfair, pero ahora, ya ves, muchas de las casas están en venta *(for sale)*. Los dueños no pueden mantenerlas abiertas. Es el Londres victoriano que se desvanece...»— «Y es una lástima, porque era maravilloso.»—El sol resplandeció de pronto y sus rayos brillaron sobre la Embajada *(Embassy)* de los Estados Unidos.— Los dos amigos siguieron por Duke St.—«¿Y tu hermana?», preguntó Rafael. —«Acaba de romper con Enrique.»—«¿Por qué? Parecía estar muy colada por él.»—«Por una tontería. El está trabajando mucho, tanto, que estaba a punto de perder la salud. Y un día salieron a caballo. Fueron a Richmond. Se sentaron a descansar, y el caballo de mi hermana, que estaba atado *(to tie)*

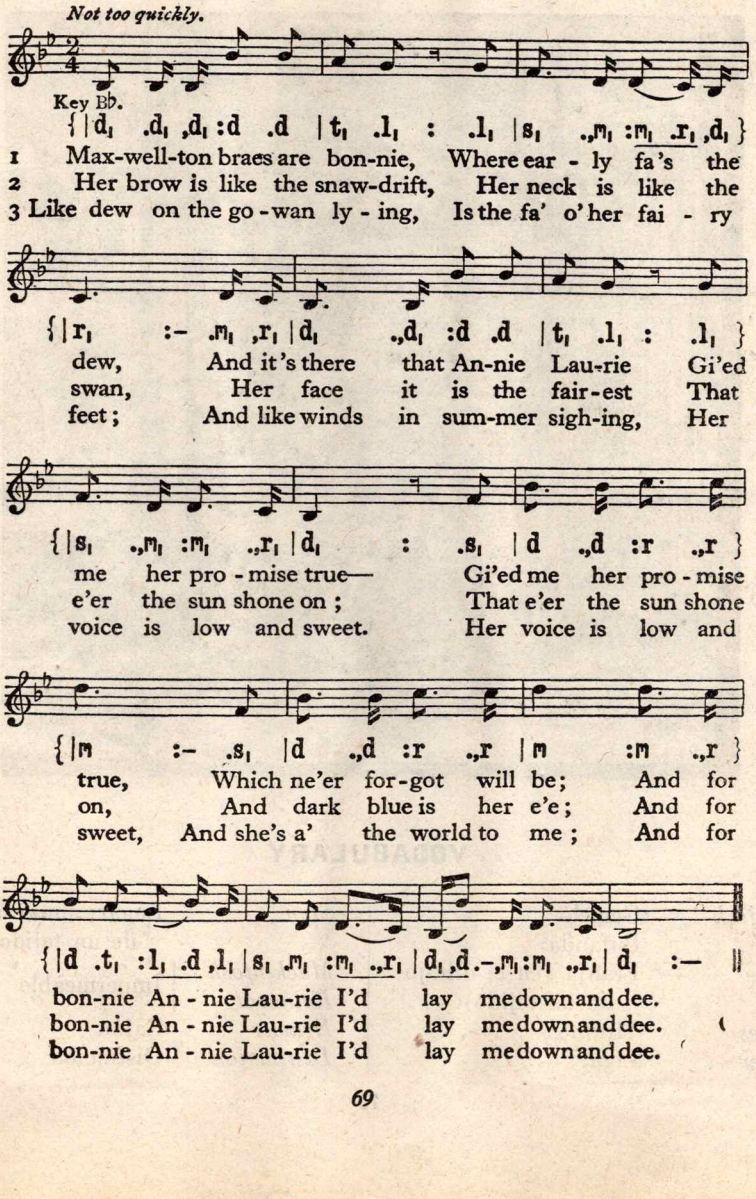
a un árbol, se escapó. Ella no dominó *(keep)* su carácter *(temper)* y se incomodó mucho. No quiso ni escuchar sus excusas. El entonces ha temido que ella lo quiera dominar *(rule)* y no ha vuelto después de romper. Ya sabes que ella está muy mimada. Ha nacido de pie, como yo digo.»

A SONG

ANNIE LAURIE

UNKNOWN. SCOTTISH.

Not too quickly.



9th

NINTH LESSON

AT THE OUTFITTER'S

VOCABULARY

Cuff-link	Gemelo	*Spot*	Lugar; lunar (dibujo de un tejido)
Scarf	Bufanda		
Stripe	Franja (en el dibujo de un tejido)	*Mackintosh* *Raincoat*	Impermeable
Braces	Tirantes	*Drawer*	Cajón
Garter	Liga	*Distinction*	Distinción

Pullover	Jersey de lana	*To care for*	Gustar
Cardigan	Jersey cerrado con botones	*To detach*	Separar
		To weave	Tejer
Sweater	Jersey para deporte	*wove*	Tejía, tejí, he tejido
Stain	Mancha	*woven*	Tejido

GRAMMAR

WORD-ORDER

Word-Order. — Ya vimos en la lección 22 del curso anterior, en sus líneas generales, cuál era el lugar que ocupaban en la frase las diferentes partes de la oración. Lo detallaremos a continuación dando una lista más minuciosa y completa.

Dicho orden es como sigue:

1. Conjunciones, vocablos interrogativos y adverbios usados enfáticamente.
2. «Anomalous finites» (si la frase es interrogativa).
3. Sujeto.
4. «Anomalous finites» (si la frase *no* es interragotiva).
5. Adverbios de tiempo indefinido o adverbios de modo cuando el objeto es un infinitivo o una cláusula subordinada completa.
6. Verbo (en cualquiera de sus formas a excepción del infinitivo, participio de pasado y forma en *-ing).*
7. Infinitivos, participios de pasado y forma en *-ing.*
8. Complemento indirecto.
9. Complemento directo o también el llamado «subject-complement», porque completa lo que se dice del sujeto y que suele ir unido a verbos de predicación incompleta, como *get, seem, appear, look,* etc., además de *be,* naturalmente (1).
10. Frases preposicionales.
11. Adverbios de lugar.
12. Adverbios de modo.
13. Adverbios de duración.
14. Adverbios de tiempo determinado.

Ejemplo: *My son* (suj.), *generally* (adv. m.), *writes* (verbo), *me* (c. i.), *a letter* (c. d.), *from Oxford* (adv. lugar), *in winter* (adv. tiempo), *but* (conj.), *in spring* (adv. tiempo enfát.), *I never* (adv. tiempo), *get* (verbo), *a letter* (c. d.), *from him* (c. i.).

PLACE OF THE SUBJECT.—Como acabamos de decir, el sujeto suele preceder al verbo. Ej.: «*She* wrote a letter».

Pero hay casos en los que en vez de ir colocado antes del verbo, le sigue. Son éstos:

(1) Como ya sabemos (véase lección 5.ª, libro segundo), ambas preposiciones «to» o «for» se usan con el C. indirecto.

a) En las frases interrogativas. Ej.: «Did *she* write a letter?».

b) Cuando la oración comienza por un adverbio negativo. Ej.: «Never had *he* said such a thing».

c) Cuando la oración expresa un deseo o mandato en subjuntivo. Ejemplo: «Long may *he* live».

d) Cuando en el subjuntivo se suprime la conjunción *if*, en cuyo caso se coloca primero el verbo y después el sujeto. Ej.: «Had *I* come yesterday...».

e) Cuando la oración comienza por *here, there, such, so, thus*. Ejemplo: «*There* is *my friend*», «*Here* is *the letter*».

f) Cuando el predicado encabeza la oración. Ej.: «*Enclosed* are samples as requested». («Se incluyen muestras, como se pidió».)

g) Cuando el objeto encabeza la oración. Ej.: «*Silver and gold* have I none».

h) Cuando se desea dar énfasis a la oración. Ej.: «Forward went *the boys* as soon as the race began».

Hay que advertir que los verbos *to say, to answer* y otros de significación similar, pueden llevar el sujeto tras ellos, siempre que no se trate de un tiempo compuesto o vayan seguidos por un dativo.

PLACE OF THE OBJECT.—Ya hemos visto que el objeto y el atributo siguen al verbo, pero hay veces en que, por exigencias estilísticas, este orden se invierte.

Respecto al orden de procedencia de los objetos directo e indirecto nos remitimos a lo expuesto en la lección 5.ª (pág. 40) del libro segundo, donde tratamos detalladamente, por razones metodológicas, el lugar del dativo y del acusativo en la oración.

A SCENE FROM A NOVEL

At last, having seen all that was to be seen, he came out again at the door where he had gone in; and now, feeling that he was wasting time and strength and money, all for nothing, he took the courage of a Forsyte in both hands, and, looking sharply at Bosinney, said:

—I dare say you see a good deal of my daughter- in-law; now, what does she think of the house?—But she hasn't seen it, I suppose?

This he said, knowing all about Irene's visit—not, of course, that there was anything in the visit, except that extraordinary remark she had made about «not caring to get home»—and the story of how June had taken the news!

He had determined, by this way of putting the question, to give Bosinney a chance, as he said to himself.

The latter was long in answering, but kept his eyes with uncomfortable steadiness on James.

—She has seen the house, but I can't tell you what she thinks of it.

Nervous and baffled, James was constitutionally prevented from letting the matter drop.

—Oh! —he said—, she has seen it? Soames brought her down, I suppose?

Bosinney smilingly replied:

—Oh, no!

—What, did she come down alone?

—Oh, no!

—Then—who brought her?

—I really don't know whether I ought to tell you who brought her.

To James, who knew that it was Swithin, this answer appeared incomprehensible.

—Why! —he stammered— you know that—— but he stopped, suddenly perceiving his danger.

—Well —he said— if you don't want to tell me, I suppose you won't! Nobody tells me anything.

Somewhat to his surprise Bosinney asked him a question.

—By the by —he said— could you tell me if there are likely to be any more of you coming down? I should like to be on the spot!

—Any more? —said James bewildered— who should there be any more? I don't know of any more. Good-bye.

(From «The Man of Property»*, by John Galsworthy.)*

COMMENTS

ALL FOR NOTHING = *Inútilmente.*
TO TAKE ONE'S COURAGE IN BOTH HANDS = *Hacer de tripas corazón.*
I DARE SAY = *Me parece.*
YOU SEE A GOOD DEAL OF... = *Ve con frecuencia* (bastante) *a...*
BY THIS WAY OF PUTTING THE QUESTION = *Por esta manera de hacer la pregunta.*
TO BE LONG IN... = *Tardar en...*
FROM LETTING THE MATTER DROP = *De abandonar el asunto.*
THERE ARE LIKELY TO BE... = *Hay probabilidad que...*

THREE IDIOMS

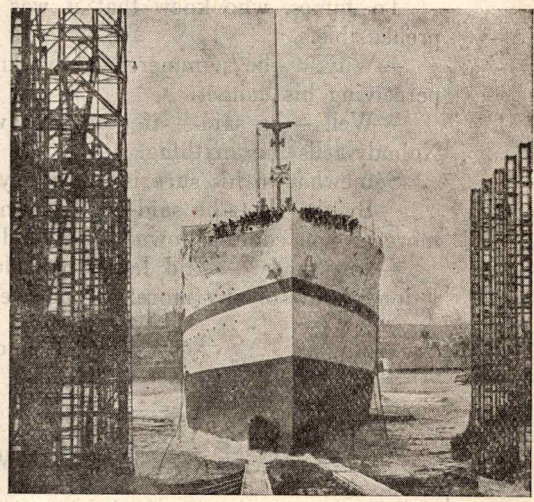
A blind alley	Un callejón sin salida
To make a clean breast of	Desembuchar
Diamond cuts diamond	Encontrar uno la horma de su zapato

A COMPOUND VERB

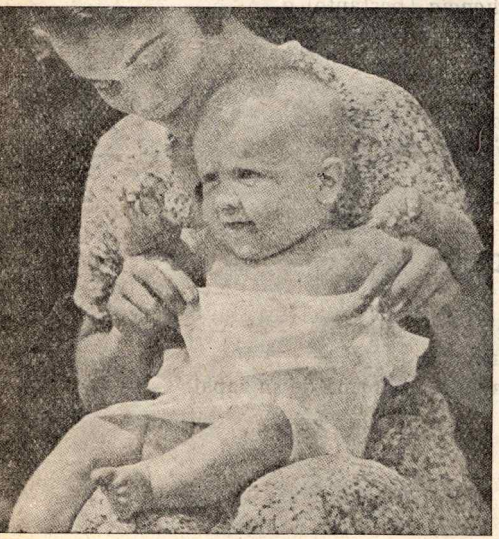
TO PUT, PUT, PUT

(PONER)

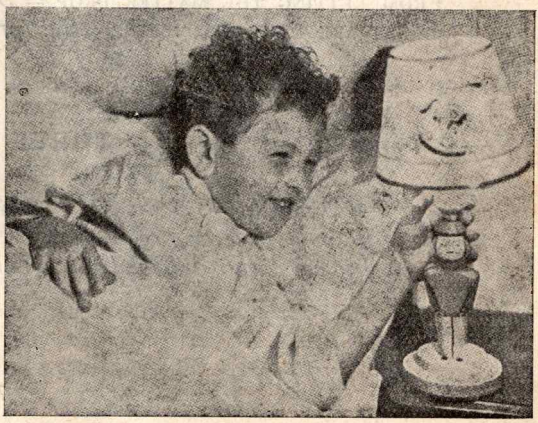
a) To PUT OFF = **Despedir, dar largas.**—«*Don't PUT we OFF with kind words*», *she told her.*



Salir a la mar.—*This ship is PUTTING OF*



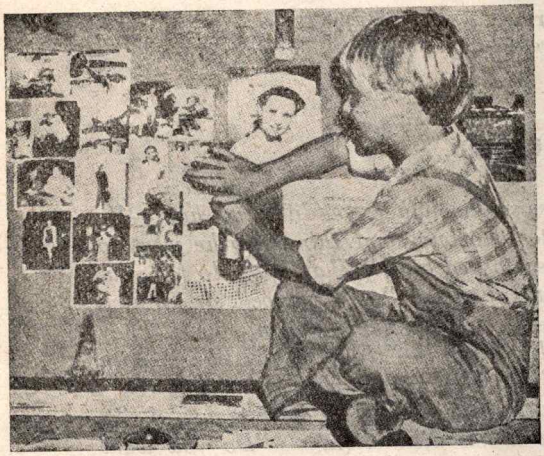
b) To PUT ON = **Ponerse cosas de vestir.**—*The mother is PUTTING a shirt ON the baby.*



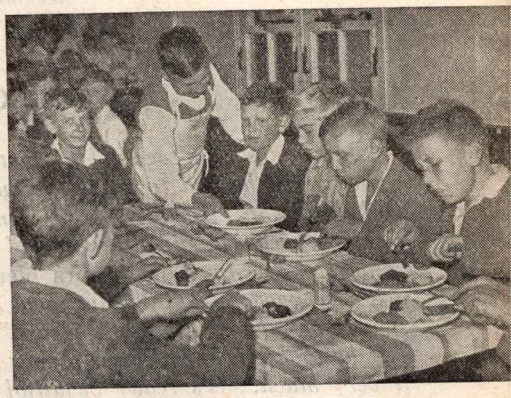
c) To PUT OUT = **Apagar.**—*The little boy is going TO PUT OUT the light.*

Despachar, echar fuera.—*She is PUTTING him OUT of the house.*

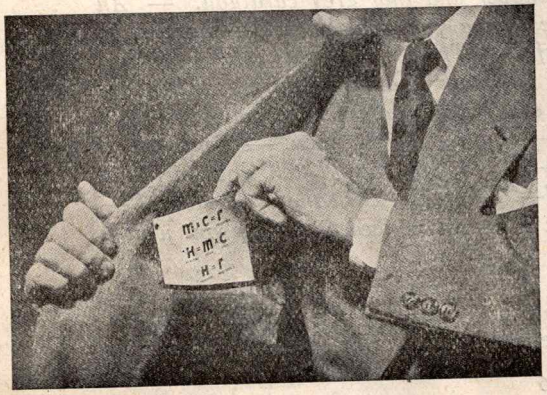
d) To PUT UP WITH = **Resignarse a, aguantar.**—*She couldn't PUT UP WITH her mother's death.*



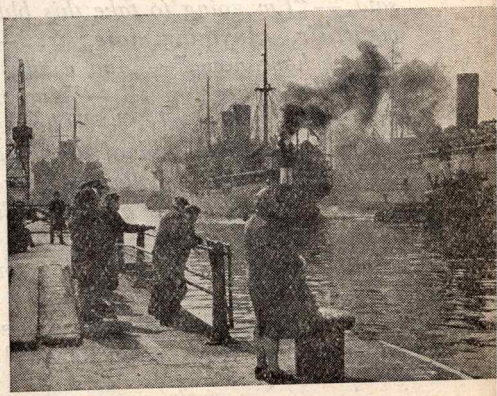
e) To PUT AWAY = **Apartar, quitar.**—*The boy is PUTTING AWAY one of the pictures.*



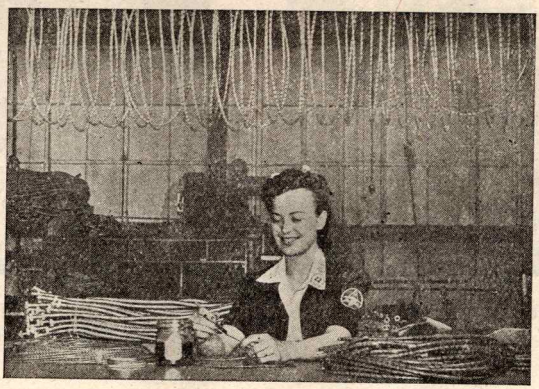
f) To PUT DOWN = **Depositar, poner en un sitio.**—*The boy is PUTTING DOWN the plate.*



g) To PUT INTO = **Poner dentro de, guardar en.** — *This man is PUTTING the paper INTO his pocket.*



Arribar, hacer escala un barco. — *The boats PUT INTO the harbour.*



h) To PUT BY = **Apartar.**—*She is PUTTING BY the electric cords.*

EXERCISES

But James didn't go to the pictures, so his father couldn't find him.—He remembered he had to go to the outfitter's to buy some things, so he went to Duke Street in Piccadilly.—The man there asked him, "What can I do for you, sir?"—"I want a pair of braces and a pair of garters."—"Very well, sir. Which colours?" — "Any will do (irá bien)." — *"Do you like these in blue? They are very good."—"Yes. And now I'd like a tie."—"How do you like it, with stripes or spots?"—"Spots, please."—"I think I've the very thing for you" and he took out of a drawer a very beautiful tie.—"Yes. You're right. I like it very much. It's really beautiful and it has distinction." — "Do you want anything more?"—"Yes, a pullover and a cardigan. What are they made of, wool or cotton?"—"Wool, sir. Some of them are hand-woven. There's a woman in Keswick that weaves them. She works very well and very quickly. For instance, she wove this sweater in only one day."—"Well, I never!", James said. — "I'm going to take this blue pullover and that grey cardigan." — "All right, sir. Anything more, sir?"—"Yes, have you gold links?"—"Sorry, sir, but we have none."—"And a silk scarf?"—"There's only this left."—"Sorry, but I don't care for it." — "And now, let's talk about my shirts. When are they going to be ready?"—"Those you ordered with a detached collar, sir, will be sent you at the end of the week."—"That's all right then."—"Send everything to Magdalen College, Oxford."—"Right, sir, may I tell you, sir, that you've a stain on your mack(intosh)?"—"Where?"—"On the right sleeve."—"Thank you very much for telling me; I hadn't noticed it."—"If you wait a minute, sir, we'll take it out for you."*

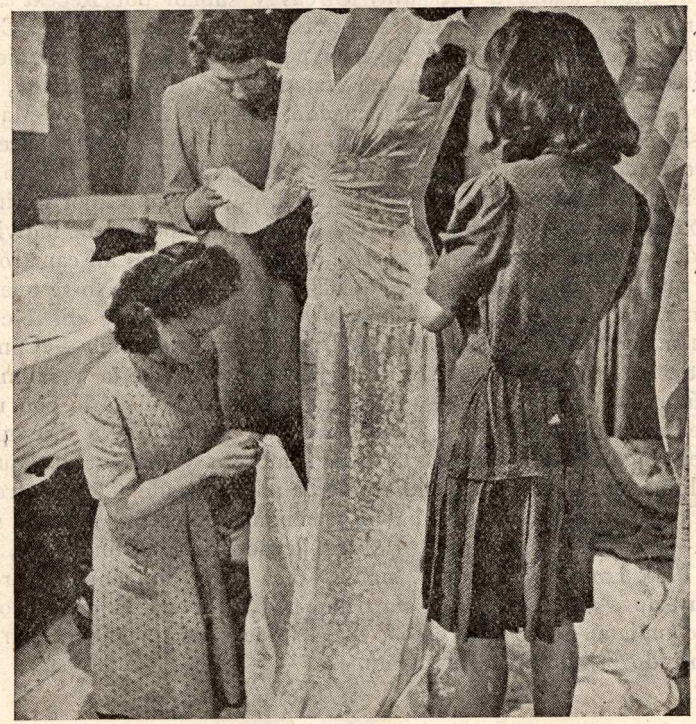
Rafael apagó la luz, se puso el sombrero y, cogiendo a su amigo del brazo, salieron al corredor, y sin tomar el ascensor bajaron a la calle.—Al ir a subir

al coche, Rafael vió en el asiento de delante una manta de viaje.—«¿Qué hago de esta manta?», preguntó.—«La dejé cuando bajamos», contestó su amigo.—«Será mejor que la pongas en el asiento de detrás.»—Después de hacerlo, Rafael se sentó.—Entonces se dió cuenta que aun llevaba en la mano la pluma estilográfica que había cogido al salir del cuarto y que se había olvidado de ponerse en el bolsillo.—Se la metió en él.—El coche iba ahora por Piccadilly, después de pasar Hyde Park Corner, y Rafael miraba por la ventanilla.—«Tenía que contarte algo», dijo su amigo. «pero no me atrevo.»—«¿Por qué no? Desembucha, hombre.»—«Es una aventura que me ha llevado a un callejón sin salida.» — Llegaban ahora a Piccadilly Circus y subían por Regent Street. — «¡Cómo me gusta esto!», dijo Rafael.—«Sí», contestó el otro.—«El Cuadrante *(Quadrant)* es espléndido.»—Ya pasaban por Oxford Circus y siguieron por Oxford Street.—«Estos edificios no me gustan», habló Rafael.—«No», contestó su amigo, «pero espera y ya verás cuando conozcas Mayfair y Marylebone Road.»—«Pero, ¿lo cuentas o no?», dijo Rafael.—«Bien; voy a hacerlo. Fué cuando venía de Gibraltar. El barco hizo escala en Lisboa. Estaba yo sentado leyendo en mi camarote, cuando irrumpió una mujer seguida por un individuo que estaba borracho.—«Perdón, señor», habló ella, «pero este individuo me sigue desde que subí al barco aquí en Lisboa y no sé cuál es mi camarote.»—El borracho quiso hablar, pero yo no le escuché y lo despedí.—No se quería marchar, pero al fin lo eché afuera.—Entonces le dije a la mujer: «Si se conforma usted con mi compañía *(company)*, la llevaré a su camarote.»—«Con muchísimo gusto; muchísimas gracias», dijo ella.—Abrí la puerta y salimos.—Me dijo el número y la llevé a él.—«¿No quiere entrar?», me dijo con una sonrisa; «pediré unos cocktails.»—Como era muy simpática, le dije que sí.—Cuando el camarero los trajo, apartó el sombrero y los guantes que había puesto sobre la mesa para que pudiera dejar allí la bandeja y me ofreció una copa.—«Por nuestro encuentro», habló, y bebimos, mientras el barco se hacía a la mar.—Ese fué el principio.—Habían llegado a Hamiltón Place, después de dejar Park Lane.—«Y ahora», siguió, «nos vemos a menudo, pero es un hueso muy duro de roer», dijo sonriendo, «porque no la convenzo y está jugando conmigo.»—«Lo que creo», dijo Rafael, «es que ahora parece que has encontrado la horma de tu zapato.»

10th

TENTH LESSON

AT THE DRESSMAKER'S



VOCABULARY

Fashion	Moda
Jumper	Jersey femenino
Fashion-plate	Figurín
Cotton	Algodón
Diamond	Brillante
Pearl	Perla
Jewel	Joya
Powder-puff	Borla de polvos
Appointment / *Date* (Amer.)	Cita
Vanity case	Bolso
Lipstick	Barra de labios
Lining	Forro
Linen	Tejido de hilo

Brick	Ladrillo	*Valuable*	Valioso
Trimmings	Adornos	*Tight*	Ajustado
Material	Género (de ropa), material	*Sort*	Clase de
		Typical	Típico
Velvet	Terciopelo	*To translate*	Traducir
Copy	Copia, ejemplar	*To settle*	Ajustar (cuentas)
Guest	Invitado, huésped		

GRAMMAR

Place of the Adjective in the Sentence.—El adjetivo precede al nombre. Cuando el adjetivo es complemento o régimen de un verbo del que es sujeto el nombre, suele estar separado y colocársele siguiendo al verbo. Ejemplo: «That boy is lazy» *(boy* es el nominativo del verbo *is,* y *lazy* es el régimen).

Cuando un adjetivo se coloca antes o después de un nombre para calificarlo directamente, se dice que está usado *atributivamente.* Ej.: «A *bad* girl». Pero cuando el adjetivo se usa con el verbo *to be* o un verbo de función similar, para mostrar lo que se afirma del sujeto (o sea, el predicado) se dice que el adjetivo está usado *predicativamente.* Ej.: «This girl is *bad*».

Cuando hay varios adjetivos que hacen referencia a un solo sustantivo, se les coloca a veces delante y a veces detrás de él. Ej.: «A dark, tall, pretty girl» o «A girl dark, tall and pretty». Cuando los adjetivos preceden al nombre no es necesario emplear la conjunción *and;* pero si van después, es imprescindible.

Cuando el adjetivo tiene complemento, éste debe seguir al sustantivo. Ejemplo: «A woman *pretty* of face» (sobreentendido *who is...).*

Ya sabemos que los adjetivos pueden ser empleados sustantivadamente. (Véase lección 6.ª, pág. 48, del libro segundo.) Pero tengamos en cuenta que nunca pueden serlo en singular; así no diremos «a *rich*», sino «a *rich* man».

Los adjetivos de dimensión siguen al sustantivo; pero para dar la exacta traducción inglesa de la frase castellana debemos suprimir la preposición *de* y traducir la preposición *por,* por *and* o *by.* Ej.: «Este jardín tiene doscientos pies de largo por cuarenta de ancho = This garden is two hundred feet long *and* (o *by)* forty wide».

Recordemos también lo que dijimos en el libro primero respecto a los adjetivos distributivos *each, every, either* y *neither* (pág. 102), así como lo referente al comparativo y superlativo (libro primero, lección 8.ª, pág. 53).

A SCENE FROM A PLAY

Herbert.—This really is the limit! The truth of it is, Harvey, you've mismanaged this affair from beginning to end. Now, if you'd only left it to *me!*

Julia. — Don't nag him Herb. Harvey has done everything he could. Your Aunt Amy would have seen Sydney in a pub just the same.

Herbert. — Not at all. He'd have been in the bar of the boat back to Jamaica!

Sarah.—He might have been, if you had produced the money!

Julia.—You've spoken a mouthful there, Sarah. I can't understand, old boy, why you don't cough it up, and not have this sword of damn-his-name hanging over the family.

Herbert.—Good heavens above us! Can't I make you women understand that I'm hard up? Asking me to fork out fifteen hundred pounds as if it was ninepence!

Sarah.—I should have thought—.

Herbert.—Then you can damn' well think again!

Sarah.—There is no need to be insulting!

Herbert. — Then don't be so infernally bossy! Why don't you give it yourself?

Sarah. — You know perfectly well I haven't got it. I can't expect my husband to support the whole family!

Herbert.—Support the family! Just because you give Harvey a measly hundred pounds!

Sarah. — No more measly than your hundred which mother has to ask you for!

Herbert.—That's right! Drive it in! I can tell you, mother's allowance is a considerable sacrifice to me.

Harvey.—Oh, damn the allowance! Keep it! You could afford another footman then!

(From «Family Affairs», *by Gertrude Jennings.)*

COMMENTS

THE LIMIT = *El colmo.*

FROM BEGINNING TO END = *Del principio al fin.*

TO NAG = *Regañar, encocorar.*

TO SPEAK A MOUTHFUL = *Decir una verdad como un templo.*

OLD BOY (Expresión familiar cariñosa que, como todas las similares en las que al sustantivo precede el adjetivo «old», no debe traducirse literalmente, sino por una expresión castellana que se emplee en situación semejante (por ej., «muchacho») o, mejor aún, no traducirla.)

TO COUGH IT UP = *Sacudir, aflojar la mosca* (fam.).

THIS SWORD OF DAMN-HIS-NAME = *Esta espada de... maldito sea su nombre.* *Damn* es un reniego o terno que, aunque literalmente significa «maldito», puede traducirse por algo semejante.

TO BE HARD UP = *Estar sin blanca.*

TO FORK IT OUT = *Apoquinar.*

YOU KNOW DAMN'WELL = En casos como éste, *damn* se debe traducir por

«muy», «perfectamente», etc.; pero se emplea en vez de «very» o «quite», para expresar el enfado del que habla.

To BE BOSSY = *Ser mandón* (de boss=amo, jefe).

MEASLY = *Roñoso, despreciable* (vulg.).

DRIVE IT IN = *Remachar.*

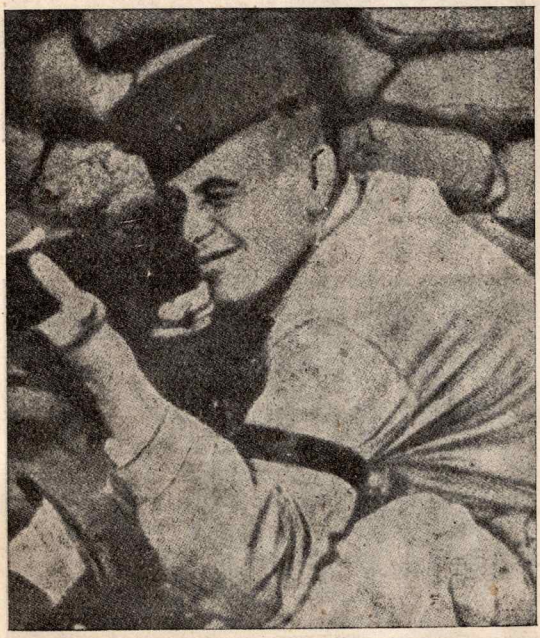
THREE IDIOMS

The devil incarnate	De la piel del diablo
Once in a blue moon	De uvas a peras
Faint heart never won fair lady	De cobardes no hay nada escrito

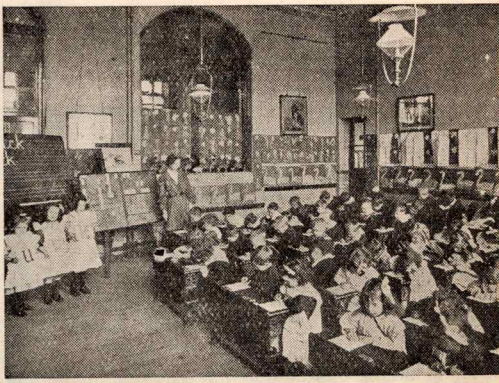
TWO COMPOUND VERBS

TO STAND, STOOD, STOOD

(ESTAR DE PIE)



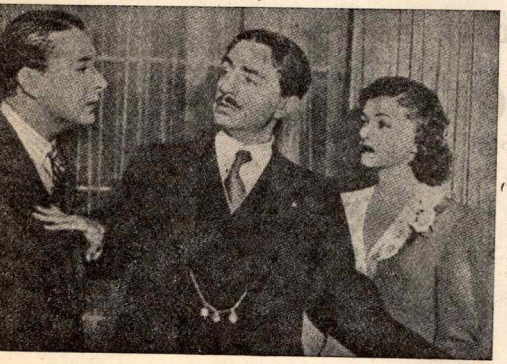
a) To STAND OUT = **Mantenerse firme.**—*He STANDS OUT well in his place.*



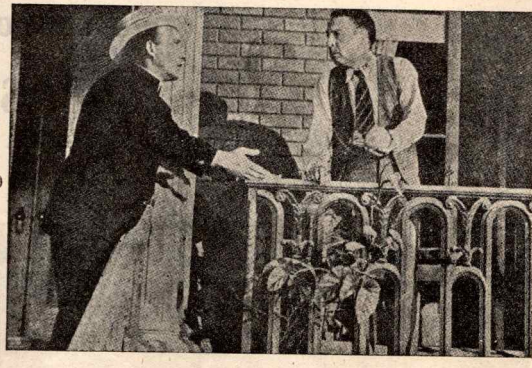
Estar situado a distancia. — «*The teacher is STANDING OUT by the black board.*

Resaltar, destacar.—*Marshal Montgomery sees how his figure STANDS OUT from the picture.*

b) To STAND BY = **Sostener, ayudar, auxiliar.** —*She is STANDING BY the girl on the floor.*

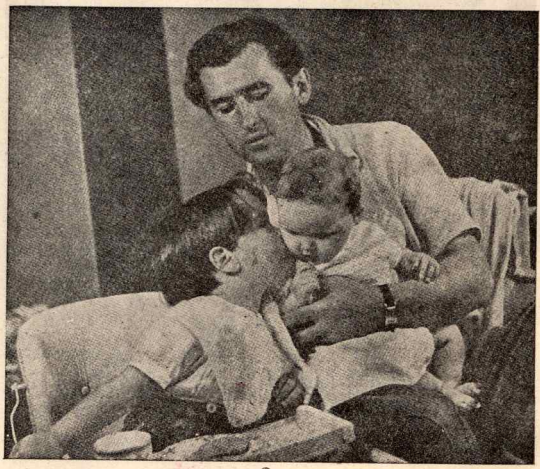


c) To STAND OFF = **Mantenerse a distancia, apartarse.** — *The man in the middle tells the other one TO STAND OFF.*



d) To STAND BACK = **Retroceder.**—«*STAND BACK!*», *the man told the priest.*

e) To STAND AGAINST = **Resistir o hacer frente.**—*That boy is STANDING AGAINST those two on the right.*



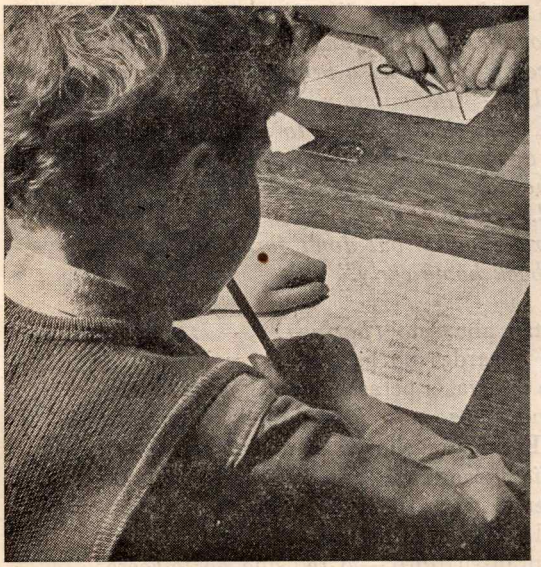
f) To STAND TO = **Persistir, mantener.** — *He STANDS TO his promise to look after the children.*

g) To STAND UP FOR = **Defender, sacar la cara por.**—*The man on the right is STANDING UP FOR his sister.*

h) To STAND IN NEED OF = **Tener necesidad de.**—*That boy STANDS IN NEED of help.*

TO READ, READ, READ

(LEER)



a) To READ OVER = **Leer por encima, recorrer un escrito.**—*He is READING OVER the exercise.*

b) To READ OUT = **Leer en alta voz.** — *He is READING OUT a tale to the children.*

EXERCISES

Dorothy and her mother came to London this morning because they had an appointment at the dressmaker's.—They took a taxi to go to Grafton St. where she lived.—Dorothy was always very interested in clothes.—She liked to have pretty dresses of the latest fashion and style.—To-day she was wearing a jumper and skirt and an overcoat, but as we are now in spring she wanted to order a cotton dress and a linen frock.—This house where the dressmaker lived was an old one, made of brick, one of those typical houses of London. — The dressmaker showed them the fashion plates, and after much thinking, Dorothy decided on a very pretty model.—But as the season was near she also ordered a blue evening dress made of velvet.—She liked it very much, because she thought it was going to match the colour of her eyes.—"Will you provide the material", Dorothy asked.—"Yes", the dressmaker said, "I'll provide everything even the buttons, lining, trimmings, etc."—"You still have my measurements, haven't you?"—"Yes, miss."—"But don't forget I like the frock tight at the hips."—"No, miss."—"When shall I come to be fitted?"—"In about a week's time, I think, but it's much better if you wait until I advise you. I'll write you when you can come to the fitting."—"Very well", and after saying good-bye, they went away.

They walked to Bond St. Dorothy liked this street on account of the very good shops that were there. — And then she realized she had forgotten her vanity-case at home. — "I simply have to buy a powder-puff and a lipstick, mummy", she said and they went into a chemist's to buy them.—Afterwards they walked on to Piccadilly and they couldn't help stopping to look at Cartier's window.—They saw a beautiful necklace of pearls and a bracelet of diamonds, there. — They were two valuable jewels. — "Oh, mummy", Dorothy said, "I forgot we have to go to Charing Cross, to Foyle's. I have to settle something there and besides I want to get a copy of that new Spanish book that has just been translated. William writes that he hates this sort of novel, but in spite of it, he says that this one is very good. He thinks this writer has got a first-class brain."—"Well, let's go", Mrs. Bridle said, "but don't forget we have a guest for dinner and we have to come back home early."

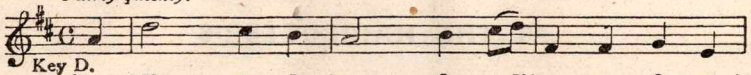
«Pero, ¿te atreves a leer un libro tan aburrido *(boring)?*» — «¿Por qué no?», dijo Dorotea. «Ya sabes que de cobardes no hay nada escrito y, además, yo sólo leo una novela de esa clase de uvas a peras. Siempre me mantengo a distancia de ellas, pero de vez en cuando tengo necesidad de buena literatura *(literature)*.»—Guillermo dice que en España muchos atacan *(attack)* a este escritor, pero los buenos críticos *(critics)* sacan la cara por él. — El nunca retrocede, sino que hace frente a sus enemigos y persiste en su clase de trabajo.—Dicen que el personaje principal es de la piel del diablo. Pero, a pesar de esto, los lectores le sostienen y compran su libro.—«Creo que no lo leerás hasta el fin», dijo la señora Bridle.—«Estás equivocada; te lo leeré en voz alta para que lo conozcas.»—«Pero primero lo hojearé», dijo la señora Bridle, «y si me gusta, puedes hacerlo.»

A SONG

THE BLUE BELLS OF SCOTLAND

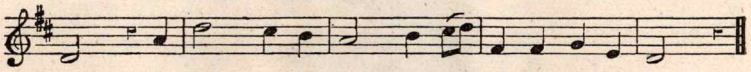
MRS. JORDAN. TRADITIONAL.

Fairly quickly.



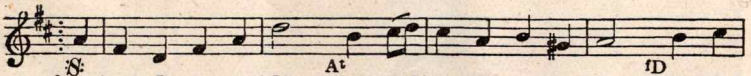
{:s |d' :— |t :l |s :— |l :t.d' |m :m |f :r }

1 'Oh! where, and Oh! where is your High-land lad-die
2 'Oh! where, and Oh! where does your High-land lad-die
3 'What clothes, in what clothes is your High-land lad-die



{|d :—| :s |d' :—|t :l |s :—|l :t.d' |m :m |f :r |d :—|—||

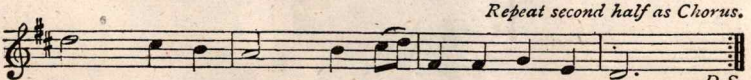
gone? Oh! where, and Oh! where is your Highland laddie gone?'
dwell? Oh! where, and Oh! where does your Highland laddie dwell?'
clad? What clothes, in what clothes is your Highland laddie clad?'



{:s |m :d |m :s |d' :—|¹r :m.f |m :d |r :t, |d :—|ʳl :t }

'He's gone to fight the French, for King George up-on the throne, And it's
'He dwells in mer-ry Scot-land, at the sign of the Blue Bell; And it's
'His bonnet's of the Saxon green, his waist-coat of the plaid; And it's

Repeat second half as Chorus.



{|d' :—|t :l |s :—|l :t.d' |m :m |f :r |d :—|—||

Oh! in my heart, how I wish him safe at home!'
Oh! in my heart, that I love my lad-die well.'
Oh! in my heart, that I love my High-land lad.'

4 'Suppose, Oh! suppose that your Highland lad should die!
Suppose, Oh! suppose that your Highland lad should die!'
'The bagpipes shall play over him, I'll lay me down and cry;
And it 's Oh! in my heart, that I wish he may not die.'
'The bagpipes shall play,' &c.

11th

ELEVENTH LESSON

AT THE HAIRCUTTER'S

VOCABULARY

Parting	Raya (del peinado)
Shaving-stick	Jabón de afeitar
Brush	Brocha
Memorial	Monumento conmemorativo
Liberty	Libertad
Barber	Barbero
Bun	Bollo
Merchant	Industrial (al por mayor)
Cap	Gorra
Account	Cálculo, relato
Empire	Imperio
Result	Resultado
Wreck	Naufragio, destrozo, ruina
Oath	Juramento
Debt	Deuda
Laughter	Risa
Broad	Ancho
Tidy	Aseado, ordenado
To be thirsty	Tener sed

To unite	Unir
To seize	Agarrar, prender
To search	Registrar
To trim	Recortar (pelo)
To recommend	Recomendar
To intend	Proponerse
To bite	Morder
bit	Mordía, mordí, he mordido
bitten	Mordido
To bind	Ligar, amarrar, encuadernar
bound	Ligaba, ligué, he ligado
bound	Ligado
To swear	Jurar
swore	Juraba, juré, he jurado
sworn	Jurado

GRAMMAR

Place of the Pronoun.—El pronombre va colocado siguiendo al verbo del que es objeto. Ej.: «I thank *you*». Pero el pronombre relativo y el interrogativo preceden al verbo en vez de seguirlo. Ejs.: «*What* are you writing?», «That is the house *whose* owner you know».

A SCENE FROM A NOVEL

—We've put Kit down for Winchester. Do you believe in the Public Schools, Jon? Or do you think they're out of date?

—Yes; and a good thing, too.

—How?

—I mean I should send him there.

—I see —said Fleur—. Do you know, Jon, you really have changed. You wouldn't have said that, I believe, six years ago.

—Perhaps not. Being out of England makes you believe in dams. Ideas can't be left to swop around in the blue. In England they're not, and that's the beauty of it.

—I don't care what happens to ideas —said Fleur—, but I don't like stupidity. The Public Schools—.

—Oh, no; not really. Certain things get cut and dried there, of course; but then, they ought to.

Fleur leaned forward, and with faint malice said:

—Have you become a moralist, my dear?

Jon answered glumly:

—Why, no — no more than reason!

—Do you remember our walk by the river?

—I told you before — I remember everything.

Fleur restrained her hand from a heart which had given a jump.

—We nearly quarrelled because I said I hated people for their stupid cruelties, and wanted them to stew in their own juice.

—Yes; and I said I pitied them. Well?

—Repression is stupid, you know, Jon.

And, by instinct, added:

—That's why I doubt the Public Schools. They teach it.

—They're useful socially, Fleur —and his eyes twinkled.

Fleur pursed her lips. She did not mind. But she would make him sorry for that; because his compunction would be a trump card in her hand.

(From «Swan Song», *by John Galsworthy.)*

COMMENTS

TO PUT DOWN = *Pedir número en un colegio.*

I SEE = *Ya* (entiendo).

DAMS = *Dique.*

IDEAS CAN'T BE LEFT TO SWOP AROUND IN THE BLUE = *No se puede permitir que las ideas se queden flotando en el aire.*

CERTAIN THINGS GET CUT AND DRIED THERE = *Con respecto a ciertas cosas, todos salen de allí cortados por el mismo patrón.*

SHE WOULD MAKE HIM SORRY FOR THAT = *Le haría arrepentirse de eso.*

COMPOSITION

Write at length the following outline:

THE HARE AND THE TORTOISE.—A tortoise challenged a hare to a race.—The hare, confident of victory, takes a nap on the way.—The tortoise goes steadily on and reaches the goal first.

THREE IDIOMS

Steady does in the long run	Despacito se va lejos
To get the mitten	Recibir calabazas
To tell somebody where he gets off	Pararle los pies a alguno

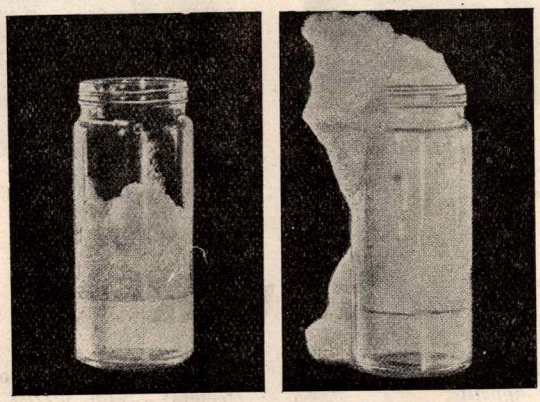
TWO COMPOUND VERBS

TO RUN, RAN, RUN

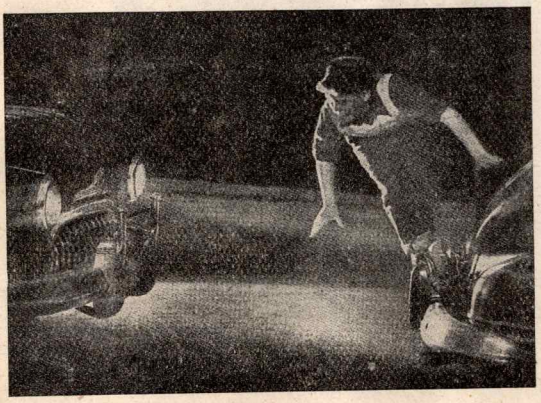
(CORRER)

a) To RUN AWAY = **Huir** (de un peligro).—*These soldiers are RUNNING AWAY from the* ***enemy.***

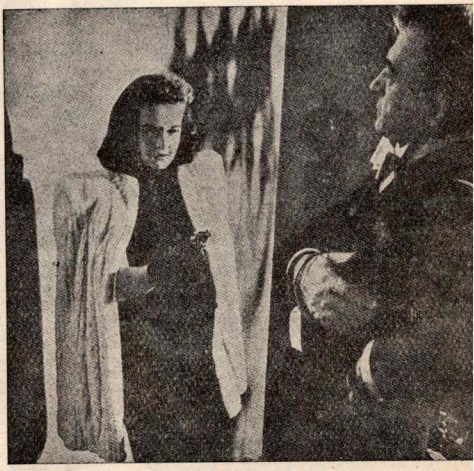
b) To RUN INTO = **Incurrir.**—*His father is very angry with him because he has RUN INTO debt.*



c) To RUN OVER = **Rebosar, derramar.**—*The soap is RUNNING OVER the second jar.*



Atropellar (también se puede emplear RUN DOWN).—*The car RAN OVER the boy.*



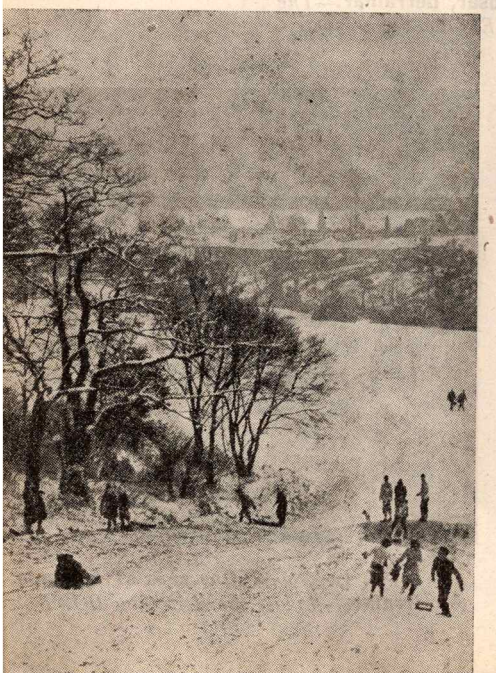
d) To RUN DOWN = **Dar caza extenuando, acorralar.**—*At last she RAN him DOWN.*

Degradar, difamar.—«*That man is RUNNING me DOWN and I'll not stand it*», *he said to his wife.*

e) To RUN AWAY WITH = **Arrebatar, fugarse con.**—*He is RUNNING AWAY WITH the bag.*

TO WORK

a) To WORK UP = **Excitar.**—*They are WORKING UP an appetite.*



b) To WORK OUT = **Borrar o expiar** (culpas, etcétera). — «*I'll WORK OUT my debts*», *the man said.*

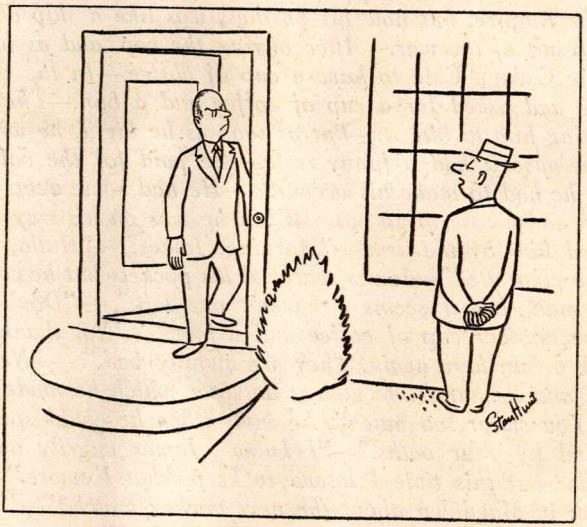
EXERCISES

When James got up this morning and was going to shave, he remembered he had forgotten to buy a new brush and a new shaving-stick, so he couldn't shave.—After breakfast, he went to the barber's.—"Good morning, sir."—"Good morning", James answered, "Shave, please." — He was shaved and afterwards the barber asked him, "will you have your hair trimmed, sir?"—"Yes, please, and please change my parting.—I want it on the right side."—"Certainly, sir."—When everything was finished, the barber handed him a hand-looking-glass that he could see if he liked it.—"Yes, it's all right", James said.—He paid and gave a tip and before getting out of the shop he asked for shaving brushes and shaving sticks.—The man showed him some.—"May I take the liberty, sir, to recommend you this brush? It's very good."—James decided on it, chose a shaving stick and after paying for them he left the shop.—He looked very tidy now.—Just the same as when his sister Dorothy left the hair-dresser's after having had a permanent wave (permanente) *or a cold wave* (ondulación en frío).—*As the barber's was in Woodstock Rd. and he wanted to buy a cap now, he walked towards St. Giles, he passed the Memorial, and then to the hatter's in Cornmarket.—He liked St. Giles very much.—A very broad street with the beautiful fronts of St. John's and Balliol. —Now, the ivy of St. John's looked beautiful with its reddish colour.—On his way to the hatter's, he passed a wine merchant, that had been one of the best in the Empire, but now his business was like a ship about to wreck.—It was the result of the war.— After buying the cap, and as he was thirsty, he went to the* Cadena Cafe *to have a cup of coffee.—In the Oak Room, he sat at a table and asked for a cup of coffee and a bun.—The bun looked good and inviting him to bite it.—But as soon as he bit it, he wished he had not bitten it, because it had a funny taste.—He paid for the coffee and that reminded him he had to make his accounts.—He had some debts and he wanted to pay them so he rose to go out.—When he was on his way to the door, somebody seized him by the arm.—"Morning, James."—"Hullo, Andrew."—"Have you got a cigarette?"—James searched his pockets but he couldn't find it.—"Sorry, old man, but it seems I haven't one left." — "Don't worry. It's all right. Have another cup of coffee and a bun."—"No, thanks. I've sworn never to have a bun here again. They are awfully bad." — "Never say die!", Andrew said and he burst into violent laughter which he made no attempt to control. —"You swear too much", he said, when he could speak, "and then you are bound by your oaths."—"I know", James angrily answered, "that an oath binds; but this time I intend to keep what I swore." — "And what do they think in Magdalen about the next hockey match?"—"All united in the same feeling; we've simply got to beat B. N. C. (Brasenose Coll)."*

«¿De verdad?, dijo Andrés.—La camarera vino y trajo otra taza de café, tan llena, que venía rebosando.—Pero de pronto *(suddenly)*, Jaime miró al reloj y exclamó: «¡Es muy tarde! Tengo una conferencia en la Taylorian a las doce. ¿Vienes conmigo?»—«Bueno.»—Y salieron de prisa *(hurry out)*.

—«No corras tanto», dijo Andrés, «que despacito se va lejos.»—«Pero es que es muy tarde.»—«¿Ves a aquel que viene por la otra acera?», dijo entonces Jaime; «siempre me está difamando. El verle excita mi indignación y tendré que pararle los pies.»—«Pero, ¿no conoces su historia?», contestó Andrés; «pues es un individuo que estaba enamorado *(in love with)* de una chica muy guapa; pero a ella no le gustaba y siempre le daba calabazas, hasta que por fin, un día, nos sorprendió a todos, casándose con él, para lo que tuvo que pedir dinero prestado, aunque poco a poco lo fué pagando de su trabajo. Tras de algunos meses, él empezó a pegarle *(beat)*, y un día, huyendo ella de él, salió corriendo de la casa, y al cruzar la calle, la atropelló un automóvil. El entonces se fugó por la puerta trasera con las joyas de su mujer, pero la policía *(police)* le dió caza y por fin le cogió. Después de algún tiempo en la cárcel ha vuelto a Oxford a estudiar otra vez.»—Entonces un reloj dió las doce.—«Dios mío, las doce», dijo Jaime. «Vamos a llegar tarde.» Y entraron muy de prisa en la Taylorian.

A JOKE

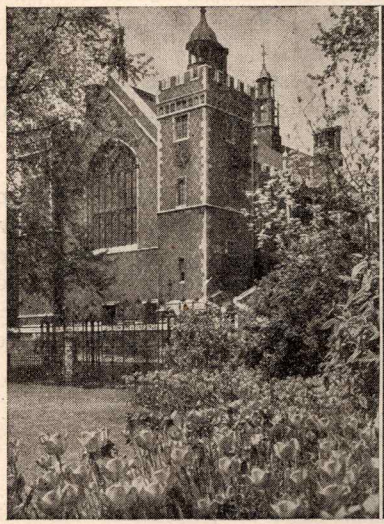


«Nothing, thank you. Just looking.»

12th

TWELFTH LESSON

AT THE LAWYER'S



VOCABULARY

Lawyer	Abogado (en general)
Barrister	Abogado (que puede actuar ante los tribunales)
Solicitor	Procurador (realiza también funciones notariales)
Attorney	Procurador
Wig	Peluca
Weapon	Arma
Gallows	Horca
Civilisation	Civilización
Existence	Existencia
Nation	Nación
Property	Propiedad
Damage	Daño (material)
Crime	Delito, ofensa
Court	Tribunal
Jury	Jurado
Bar	Tribunal
Guilty	Culpable
To plead	Defender en juicio; alegar, argüir
To resist	Resistir
To associate	Asociar, unir
To pretend	Aparentar, simular, fingir
To cheat	Estafar
To claim	Reivindicar, pretender
To tell one's mind	Decir lo que uno piensa

GRAMMAR

Place of the Adverb in the Sentence. — Ya en el curso pasado (lección 20, pág. 154) tratamos detalladamente, por razones de método, el lugar que el adverbio debe ocupar en la frase. Hay que recordar lo que entonces dijimos.

Pero añadamos ahora que, aunque es una regla general que el adverbio debe ir situado en la oración de tal forma que haga imposible dudar la palabra o palabras que modifica, esto afecta especialmente a adverbios como *only*, cuya colocación varía según el significado de la frase. Por ejemplo:

«*Only* the Italians like singing» (nadie más).

The Italians *only* like singing (les gusta, pero no toman parte en el canto).

The Italians like singing *only* (con exclusión de cualquier otra cosa).

Algo parecido ocurre con *even, indeed y once.*

The Split Infinitive.—La construcción conocida bajo esta denominación consiste en separar *to* del *infinitivo* por medio de un *adverbio.* Ej.: «He used *to continually refer* to the subject», en vez de «He used continually to refer», o «He used to refer continually». Esta forma se hace más frecuente de día en día, especialmente en los periódicos, pero se admite generalmente que debe emplearse con gran cuidado y algunos llegan a calificarla de poco elegante y poco inglesa.

COMPOSITION

Give in as few words as possible the main idea of the following paragraphs:

FROM «IVANHOE», BY SIR WALTER SCOTT. — «By St. Michael», answered Front-de-Boeuf», I would thou couldst stand the whole brunt of this adventure thyself, De Bracy. These fellows dared not have acted with such inconceivable impudence, had they not been supported by some strong bands. There are enough of outlaws in this forest to resent my protecting the deer. I did but tie one fellow, who was taken redhanded and in the fact, to the horns of a wild stag, which gored him to death in five minutes, and I had as many arrows shot at me as there were launched against yonder target at Ashby. «Here, fellow», he added, to one of his attendants, «hast thou sent out to see by what force this precious challenge is to be supported?»

«There are at least two hundred men assembled in the woods», answered a squire who was in attendance.

«Here is a proper matter!», said Front-de-Boeuf, «this comes of lending you the use of my castle; that cannot manage your undertaking quietly, but you must bring this nest of hornets about my ears!»

«Of hornets?, said De Bracy; «of stingless drones rather; a band of lazy knaves, who take to the woods, and destroy the venison rather than labour for their maintenances.»

«Stingless!», replied Front-de-Boeuf; «fork-headed shafts of a cloth-yard

in length, and those shot within the breadth of a French crown, are sting enough.»

«For shame, Sir Knight», said the Templar. «Let us summon our people, and sally forth upon them. One knight — aye, one man-at-arms were enough for twenty such peasants.»

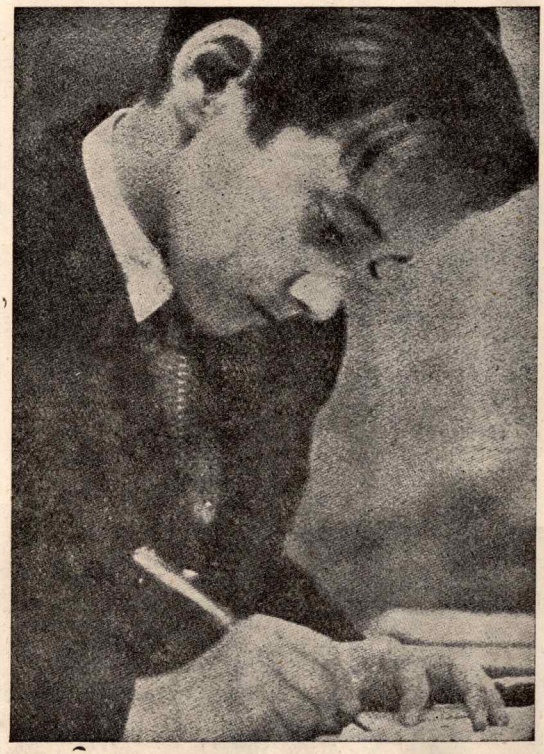
THREE IDIOMS

To drive the nail home	Remachar el clavo
To play second fiddle	Ser plato de segunda mesa
To get at loggerheads	Venir a las manos

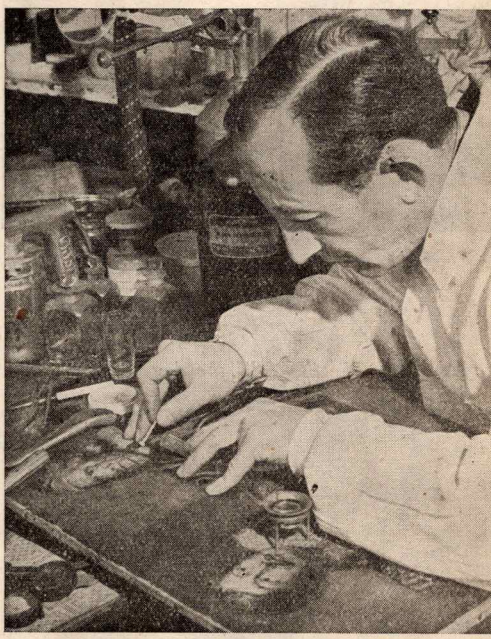
TWO COMPOUND VERBS

TO SET, SET, SET

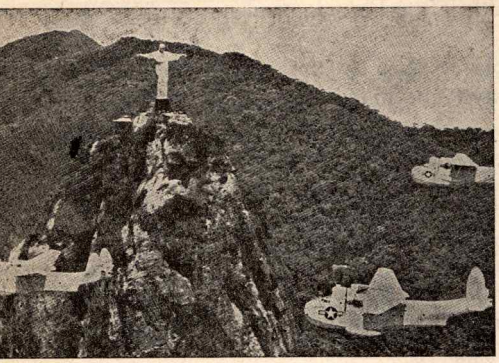
(PONER, COLOCAR)



a) To SET DOWN = **Enumerar por escrito.**— *He is SETTING DOWN all the things he has* ***to buy.***



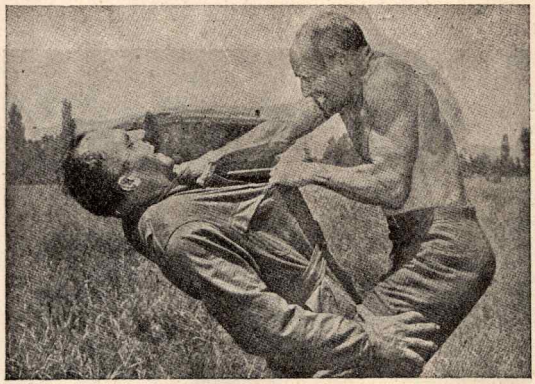
b) To SET ABOUT = **Ponerse a.**—*He SET ABOUT restoring the picture.*



c) To SET UP = **Erigir, levantar.**—*They have SET UP a statue of Jesus Christ on the mountain.*

Establecer(se).—*He has just SET UP a shop of green goods and fruit.*

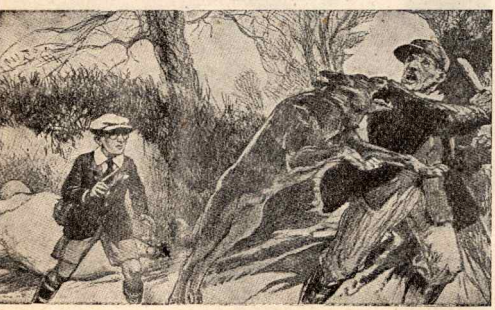
d) To SET ON = **Excitar la cólera.**—*He words SET him ON.*

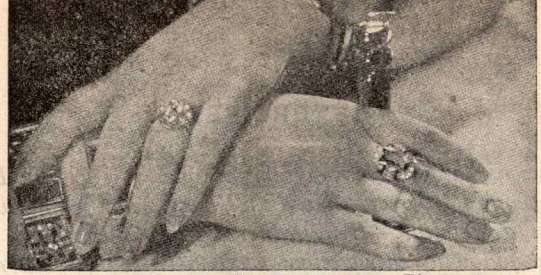


Atacar.—*The fighter SET ON him.*

e) To SET OUT (u OFF, o FORTH) FOR = **Partir, ponerse en camino.** — *Queen Victoria is SETTING OUT FOR a short trip.*

Azuzar.—*The boy SET the dog ON the thief.*



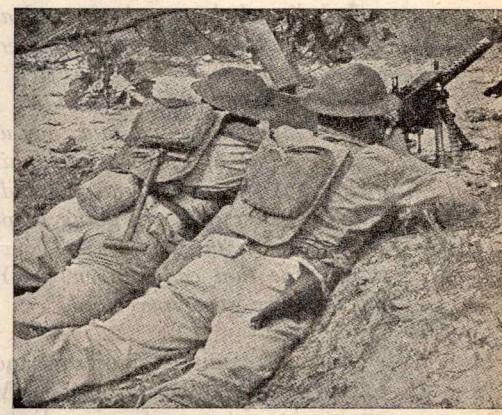


f) To SET WITH = **Guarnecer de.**—*These rings are SET WITH diamonds.*

TO HOLD, HELD, HELD

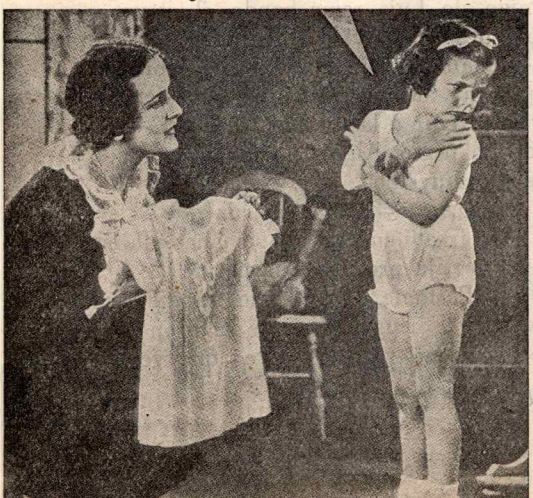
(ASIR, RETENER)

a) To HOLD UP = **Alzar.** — *The little girl is HOLDING UP her hand.*

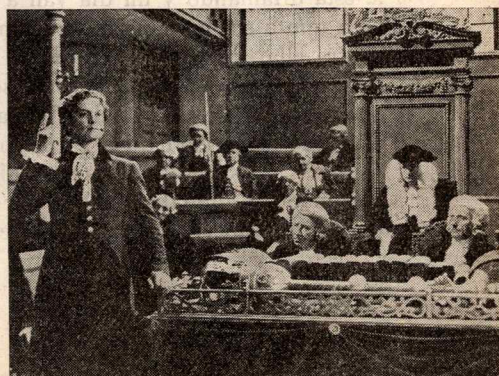


b) To HOLD OUT = **Resistir** (mantenerse firme, aguantar).—*These soldiers are HOLDING OUT well.*

Ofrecer, extender.—*The mother is HOLDING OUT the dress to the little girl.*



c) To HOLD FORTH = **Hablar en público.**—*William Pitt is HOLDING FORTH.*



EXERCISES

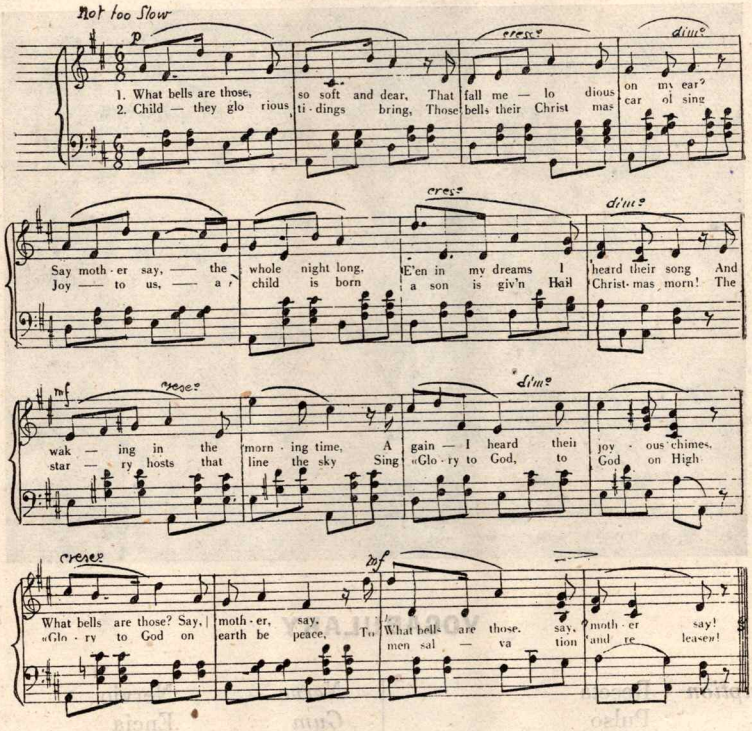
Louis Sands was eating his dinners (pasar la práctica) *in Lincoln's Inn.—He wanted to become a lawyer.—He didn't know whether he was to become a barrister or just a solicitor.—He'd rather be a barrister and plead at court, wearing his wig, following this ancient English custom.—This morning he was coming.—He liked to walk and as he had plenty of time he thought of going to Covent Garden Market, where green goods and fruit were sold to have a look at them, but on second thoughts he went along the Strand up to Aldwych and then, turning to the left to Kingsway.—Just at the corner, he met a friend of his, an attorney-at-law and they walked on together.—After talking about the weather for a while he told him about a very interesting case.—Two men were associated in cheating a rich man.—They pretended to be honest and the man believed them to be so and all three were together in business.—But one day the rich man discovered the crime and told them his mind.—They claimed to be honest people, but the rich man said he was not going to believe them any longer and that he couldn't accept that damage to his property.—They resisted his wishes and said they were not guilty of that crime; but he insisted and then one of the two killed him. — The weapon was a knife. — They ran away, but the police ran them down and at last arrested them. — "I don't know whether they are going to plead guilty or not, but I think the jury will send them to the gallows.—The very existence of the nation is in danger if things like that can happen."—"Yes. You're right", said Louis, "civilisation must not be an empty word."*

Los dos amigos siguieron andando en silencio.—De pronto, Luis dijo: «¿Has visto a Robert Donat en 'Much Ado About Nothing'?»—«Hace mucho que no he visto una función. En cuanto empecé a trabajar que no hago otra cosa. Desde que me puse a ello no voy ni a un cine ni a un teatro.»—«Pues yo me voy a inscribir *(join)* en el Mercury. Han establecido un teatro de arte y van a representar muy buenas obras.»—«Deberías trabajar más e ir menos al teatro.»—«Me gusta divertirme de vez en cuando», dijo Luis.—«Pero si no resistes esos deseos, nunca serás un buen abogado. Debes emplear todas las horas *(time)* en trabajar», dijo el amigo de Luis remachando el clavo.—Continuaron en silencio durante un rato y después volvió a preguntar: «¿Qué noticias tienes de la familia Bridle?» — «Jaime sigue en Oxford», contestó Luis. «Me escribió ayer contándome que hay allí un individuo que siempre le está difamando y un día van a tener que venir a las manos. Me decía también que a su hermana le había mordido un perro. Alguien lo había excitado contra ella. Pero aunque le dolía, lo resistió muy bien.»—«¿Y qué es de Guillermo?»—«En España. Me ha escrito no hace mucho y me decía que la semana que viene parte para Africa. Va a estar allí un par de semanas. Jaime dice que le ha enviado a su hermana una sortija preciosa guarnecida de brillantes.» «¿Es que gana mucho dinero?»—«Bastante. Parece que trabaja muchísimo.»—Caminaban ahora por la calle de Portugal y al fin llegaron a la puerta de Lincoln's Inn.—Luis levantó la cabeza y dijo: «Creo que vendrá

pronto. Le han ofrecido un buen empleo *(job).*» — Sacó la pitillera y se la ofreció, prepuntándole: «¿Quieres fumar un pitillo?»

A SONG

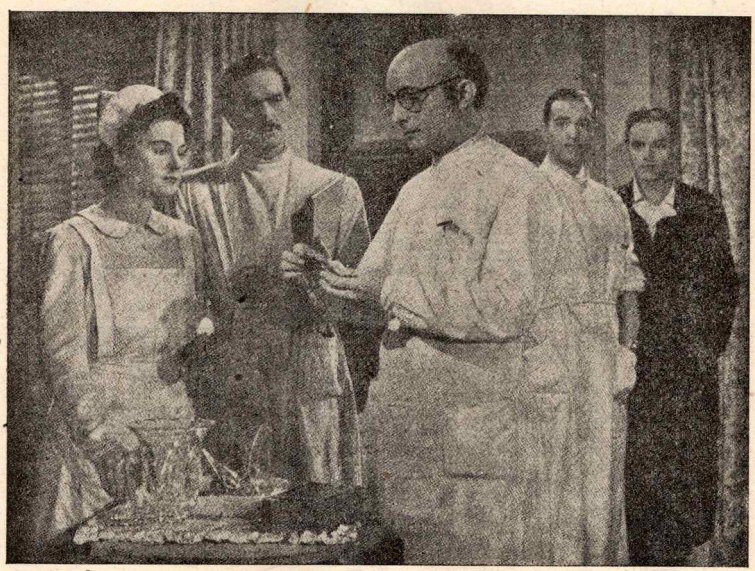
CHRISTMAS CHIMES



13th

THIRTEENTH LESSON

AT THE DOCTOR'S AND THE DENTIST'S



VOCABULARY

Prescription	Receta
Pulse	Pulso
Chill	Escalofrío
Pill	Comprimido
Ointment	Ungüento
Limb	Miembro (del cuerpo)
Surgeon	Cirujano
Practice	Clientela
Chemist	Farmacéutico o droguero
Diet	Régimen (de alimentación)
Rash	Erupción
Sitting	Sesión
Nerve	Nervio
Gum	Encía
Wax	Cera
Syringe	Jeringuilla
Gap (sust.)	Hueco
Influenza ('Flu)	Gripe
Spare	Disponible, sobrante, de repuesto
False	Postizo, falso
Hollow	Hueco, cóncavo, vacío
Ambitious	Ambicioso
To rinse	Enjuagar

To decay	Desmejorar(se), deteriorarse, arruinarse
To stop a tooth / *To fill id.* (*American*)	Empastar un diente
To grip	Agarrar (con fuerza)
To prove	Resultar, probar
To twist	Retorcer, enrollar
To rub	Frotar
To heal	Curar, purificar, sanar
To spit	Escupir
spat	Escupía, escupí, he escupido
spat	Escupido
To spare	Escatimar, pasarse sin, dedicar (tiempo)

GRAMMAR

Place of the Preposition in the Sentence. — Cuando se emplea una preposición debe haber dos palabras que van con ella: una es la regida por la preposición, llamada el *objeto;* la otra es la principal que rige a la preposición. Así, en «A book on the table», *table* es el objeto y *book* es la palabra principal.

El objeto de una preposición es siempre un sustantivo o una palabra sustantivada. La palabra principal puede ser un sustantivo, un adjetivo, un adverbio o un verbo:

Sustantivo	A *book* on the table
Adjetivo	*Short* of money
Adverbio	*Stupidly* of him
Verbo	She *waited* on them

En el caso de que la palabra principal sea SUSTANTIVO, ADJETIVO o ADVERBIO, la preposición, con su objeto, se coloca siguiendo inmediatamente a dicha palabra principal o, si no inmediatamente, lo más cerca posible.

Si la palabra principal rige más de una preposición, es conveniente, a veces, colocar primeramente una de las preposiciones con su objeto. Ej.: «John was moved, body and soul, by a deep pity towards that poor and old woman». Aunque sería mejor alterar el orden de esta frase y decir: «By a deep pity John is moved, body and soul, towards that poor and old woman».

Si la palabra principal es un VERBO, la preposición, con su objeto, puede precederle o seguirle, pero en cualquier caso debe ir lo suficientemente próxima para que no exista ambigüedad o no produzca efecto desagradable.

También ocurre con frecuencia que las preposiciones se separan de las palabras que rigen y se colocan al fin de la frase; esto sucede principalmente en las oraciones interrogativas y de relativo. Ejs.: «*Whom* are you looking *for*» (en vez de «*For whom* are you looking); «I have found the book *that* I was looking *for*» (en vez de *for which* I was looking).

También, cuando se quiere dar énfasis a la frase, puede la preposición separarse del nombre que rige. Ej.: «The building of the houses it is impossible to speak too highly *of*».

Chilham. — Mother?

Mrs. C. (looking at him eagerly). — Yes, Phil. It's your mother. Are you all right, boy?

She touches him and looks him over. After this they can sit down.

Chilham. — I should think I am! I'm doing fine, mother!

Mrs. C. — Now, are you sure? You're not just telling me that, are you?

Chilham. — No, why should I?

Mrs. C. — Well, that used to be one of your little tricks, y'know, Phil, when you were in that frame of mind. Come from school or from your work and tell us you were doing fine, when all the time you were getting into trouble and miserable.

Chilham (with the air of a rather boastful boy). — Now listen, mother. I make five thousand —five thousand pounds— a year. That's more than twenty times as much as Dad ever made.

Mrs. C. — What do they pay you all that for?

Chilham (same tone, with touch of defiance). — Because my column in the *Daily Gazette* is one of the best known features in English journalism. Everybody reads it and everybody wants to be mentioned in it. They come after me in droves, mother, famous people — just wanting me to say something nice about them.

Mrs. C. — Well, I never did!

Chilham (increasing the pace). — I go where I like —theatres, night clubs, restaurants— all for nothing. They offer me free holidays at big hotels. Free cigars and cigarettes and cases of whisky and clothes. I've six beautiful silk dressing gowns, all brand new.

Mrs. C. — You've no wife yet, Philip?

Chilham (quickly, nervously).—No, I got engaged, once — but we chucked it. That doesn't worry me, though. Too busy. Having too good a time Everybody tries to get hold of me.

Mrs. C. (eyeing him steadily). — You're not just telling me this, are you?

Chilham (same tone). — Of course I'm not. It's true every word. I've got one of the best flats in London, right in Park Lane. All the latest electric things — and you ought to see the bathroom! Just think if we'd known what was going to happen back in dirty old Dunley!

Mrs. C. (same steady sceptical manner).—Is this *good* work you do, Philip?

Philip (with more irritation). — Of course it is. Why shouldn't it be? There are thousands of fellows who'd leap at it to-morrow if they'd half a chance and knew how to handle the job. It's a lot harder than it looks keeping going all the time, and nosing things out, and being in the know, smart and yet keeping the ordinary human interest going. I'll tell you, I may make a packet, because what with all the things I get given, it's worth a lot more than five thousand a year, but I earn it all right.

Mrs. C. — Is it *decent good* work?

Chilham (faster and more nervous).—I'm telling you it is, aren't I? And

didn't I say everybody came running after me? Asking me to lunches, cocktail parties, dinners, supper parties, week-ends — yes, big swells too — you'd be surprised. And it's not just actresses and society women and the film crowd who want me to mention them, I'll tell you, because some of these politicians and these big City men are just as bad. I was a week on a yacht last autumn. I went down to the South of France —Cannes, Monte Carlo— this Spring. I've got the biggest wireless set you ever saw.

Mrs. C. (steadily). — I'm still asking you.

Chilham (almost angrily now). — And I'm telling you! I've cupboards full of clothes, dozens of silk shirts, six new dressing gowns. I've a valet — never do anything for myself. I've a big car and a chauffeur—you wouldn't recognise me if you saw me rolling round in it. Bit different from that back street in Dunley, isn't it? But, mind you, it's not just luck. I'm clever and I work hard — I tell you, mother, you have to be on your toes to keep a contract that size with the *Gazette* and with everybody in the same game hoping to see you take a tumble — but that's all right, I can do it. I'm smart. I'm smart. I'm on the top and I'm staying there. I've got everything.

Mrs. C. (sadly). — What's the matter with you, lad?

Chilham (almost shouting now, hysterically). — For God's sake — don't keep on at me like that — I'm telling you I'm right bang at the top — I've got everything — everything — everything —.

His voice having risen almost to a shriek, he suddenly breaks down not crying aloud, but burying his face in his hands and shaking violently. His mother looks at him pitying now.

(From «Music at Night», *by J. B. Priestley.)*

COMMENTS

TO DO FINE o TO DO WELL = *Irle a uno estupendamente.*

I SHOULD THINK I AM (forma del condicional, que lleva implícito un significado irónico o bien indignado) = *Creería que sí* (pero cuya auténtica traducción castellana sería: *¿Crees posible que yo piense que no lo soy?).*

TO BE IN A CERTAIN FRAME OF MIND = *Estar en una cierta disposición de ánimo.*

TO CHUCK (fam.) = *Lo mandamos a paseo* (renunciar a una empresa).

TOO BUSY (abreviación de: *I am too busy*, acortamiento generalmente realizado al hablar). Hay que advertir que la natural tendencia del inglés hacia la brevedad y la concisión, le hace suprimir en la conversación el verbo y su sujeto, o el sujeto sólo, cuando no afecta a la claridad de la frase. Así, se dirá: «*Too good to be true*», en vez de «*It is* too good...»

TO HAVE A GOOD TIME (fam.) = *Pasarlo en grande.*

... BACK IN DIRTY OLD DUNLEY = *Allá en el...*

TO LEAP AT = *Abalanzarse a.*

TO NOSE OUT = *Husmear.* Aquí observamos el sentido dinámico que tiene la

lengua inglesa, para lo cual verbaliza los sustantivos con la simple anteposición de «*to*». Así, por ejemplo, en castellano decimos «escribir con lápiz», pero en inglés nos limitaremos a convertir en verbo el sustantivo «*pencil*» y «*to pencil*» será «escribir con lápiz».

TO KEEP... GOING = *Mantener... en marcha.*
TO MAKE A PACKET = *Hacer dinero.*
TO BE IN THE KNOW (fam.) = *Estar al día* (enterarse de)
A SWELL (fam.) = *Pez gordo.*
TO TAKE A TUMBLE = *Dar un tropezón.*
TO BE RIGHT BANG = *Estar en la cima.*

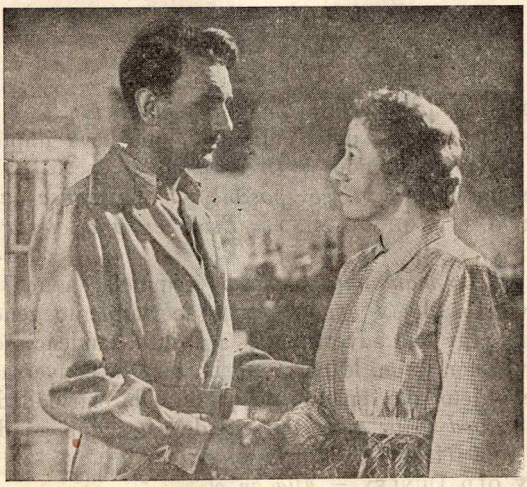
THREE IDIOMS

Tell that to the marines	A otro perro con ese hueso
To be lit up	Estar a medios pelos
Jack of all trades and master of none	Aprendiz de todo y maestro de nada

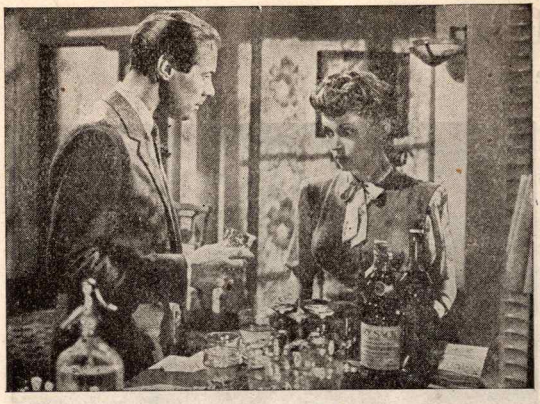
THREE COMPOUND VERBS

TO AGREE

(ESTAR DE ACUERDO)



a) TO AGREE TO = **Consentir.**—*He AGREED TO her words.*

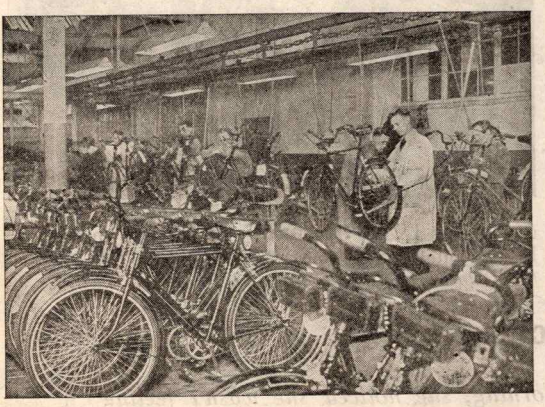


b) To AGREE ON = **Ponerse de acuerdo sobre.**—*They couldn't AGREE ON that.*

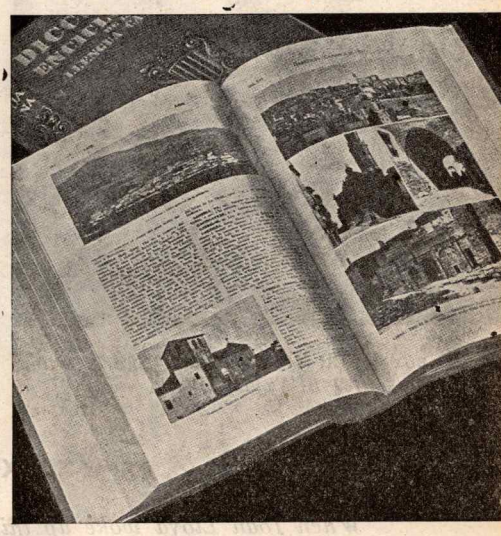
c) To AGREE FOR = **Hacer un convenio.**—*They AGREED FOR the price.*

TO DEAL, DEALT, DEALT

(TRATAR)



a) To DEAL IN = **Comerciar en.**—*They DEAL IN bycicles here.*



b) To DEAL WITH = **Tratar de.**—*This book DEALS WITH Geography.*

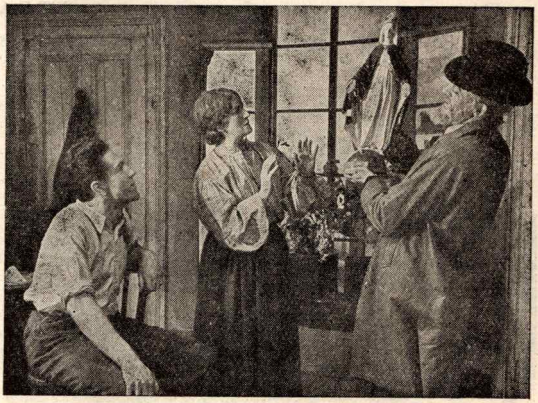
TO BUY, BOUGHT, BOUGHT

(COMPRAR)

a) To BUY UP = **Acaparar.**—*They have BOUGHT UP all the tomatoes.*

b) To BUY OFF = **Librarse de alguno con dinero, comprarle.** — *He is intending TO BUY OFF his silence.*

c) To BUY OVER = **Sobornar.**—*She is trying TO BUY him OVER.*



d) To BUY IN = **Recobrar** (comprar de nuevo lo que antes fué de uno).—*He has BOUGHT IN their statue and he is showing it to his family.*

EXERCISES

When Joan Lloyd woke up this morning, she noticed she wasn't feeling very well; she rubbed her eyes and then had a chill.—All her limbs ached.—She didn't feel like getting up.—And when her mother came to wake her up,

she told her she didn't feel very well.—"I think I've a cold. Perhaps I caught it yesterday coming home on the bycicle (bike). We should call the doctor."— "Your father isn't very well either. He has a rash and he can't go to town to-day."—"Who are you going to call?", Joan asked.—"Well—perhaps doctor Waite."—" That ambitious young man?—He is of course very clever, but he only thinks of increasing his practice, and if the illness isn't a very important one, he isn't interested. I'd rather have old Dr. Blend."—"But, he is a surgeon!"—"Yes, I know, but I trust him very much and he is very kind."— "Well, just as you like. I'll ring him up."—After some minutes, Mrs. Lloyd came again to the room, and said to Joan: "Everything is all right. He says he is very busy but he has a spare hour and he can spare it to you. He will come before eleven o'clock."

When Dr. Blend, a nice old man, came, he looked at Joan's tongue, felt her pulse, and took her temperature.—"It's nothing. Just 'flu. And very light I think." — He wrote a prescription. — "You take one pill of this every three hours, and you'll have to have a diet. Just milk and orange juice. I'll come back to-morrow. And now let's see your father. What's wrong with him?"—"Just a rash", Mrs. Lloyd said, "but come to the library. He is sitting there."—Dr. Blend looked at the rash and told Mr. Lloyd to rub an ointment, but he advised him to go to the dentist.—"I think that perhaps this rash comes from the mouth. Perhaps a decayed tooth which wants to be extracted or stopped. But I think that ointment can do you no harm. Send to the chemist for a little tube and you rub it on. And tomorrow you go to the dentist."

When the following day Mr. Lloyd went to the dentist he had to wait before going into the surgery.—When he sat in the chair, the dentist had a look at the inside of his mouth.—"I'm afraid", he said, "your mouth is in a very terrible condition. This one", he said pointing to a back tooth, "is quite hollow and it exposes the nerve. It has to be crowned. But this front one will have to come out. Will you have it extracted to-day?"—"Yes, you can do it now if you like. The sooner the better", Mr. Lloyd answered.

Then the dentist filled a syringe with a liquid and he injected it. Mister Lloyd just felt a little prick on the gum.—Then, after two or three minutes, the dentist took a pair of forceps, gripped the tooth, gave it a twist and afterwards a quick pull, and everything was over. — The tooth was out. — "Spit there", the dentist said, "and rinse your mouth out."—Mr. Lloyd spat there and rinsed his mouth.

"Well, now you've got to have a false tooth. I'll take an impression in wax and we'll have a new tooth in about a week's time. The gum will be healed by then and I think that gap can be filled. In the meantime you can have that other tooth stopped. Four more sittings and your mouth will be all right. And then, when everything is over, you'll see how that rash goes away."

Mr. Lloyd rose to go.—"How much is your fee?", he asked.—"You'll pay after the last sitting", the dentist answered.

What Dr. Blend and the dentist had said proved right. — After the last sitting the rash went away.

Una amiga de Juana vino a estar con ella en el segundo día de su enfermedad.—Juana estaba ya mucho mejor, y como le gustaba mucho charlar, y su amiga Anita *(Nancy)* lo sabía, había venido a pasar la tarde con ella.—«Cotilleemos *(gossip)* un poco», dijo Juana. «No está muy bien, pero consiento en lo que pides, porque estás enferma», contestó Anita sonriendo.—«A otro perro con ese hueso», contestó Juana; «a ti te gusta cotillear tanto como a mí. Pero

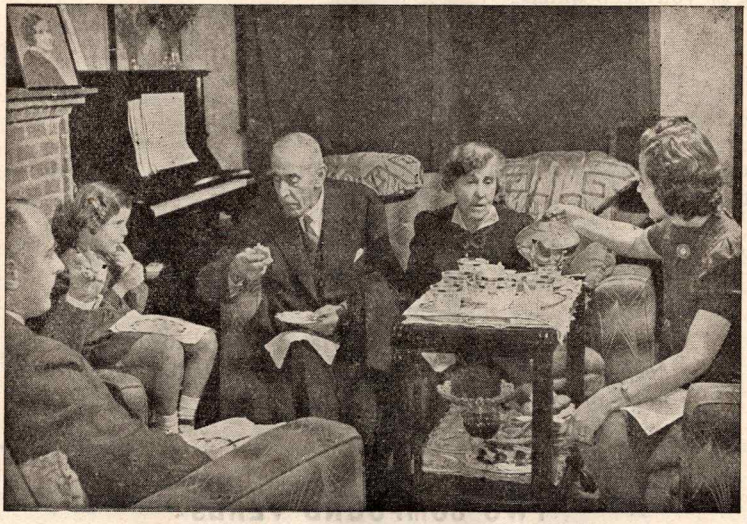
To gossip

empecemos. ¿Es cierto que ese nuevo comerciante se ha declarado *(propose)* a María?»—«Lo es y ella le ha contestado que sí con una condición: que han de pasar la luna de miel *(honeymoon)* en Europa.»—«¿Y él ha consentido?» —«Discutieron un poco. No se ponían de acuerdo sobre a qué clase de hoteles habían de ir, pero al fin hicieron un trato: el primer hotel lo elegiría ella y el segundo él.»—«¡Qué pareja más tonta!», dijo Juana riéndose. «Y él es muy feo.»—«Sí, pero tiene mucho dinero. Comercia en vinos, y como ahora trata con comerciantes españoles, ha acaparado todo el vino que viene de allí.» — «Entonces ella recobrará la casa que tuvieron que vender hace dos años.»—«Eso creo.»—«¿Y el hermano de ella?»—«Ese siempre está a medios pelos.»—«¿Qué hace ahora?»—«Ha cambiado de profesión» *(profession)*.— «Va a ser aprendiz de todo y maestro de nada.»—«¿Y va a vivir con ellos?»— «No. Creo que el novio quiere librarse de él mediante dinero para que los deje solos.»—«¿Y María consiente?»—«Sí. Ella tiene mucho interés en casarse con el comerciante, y como sabe que su hermano quiso sobornar a uno de los dependientes para averiguar...», y Anita le dijo algo al oído *(whisper)* a Juana.—«¿Es posible?»—«Por eso no quiere que él lo sepa.»

14th

FOURTEENTH LESSON

THE SANDS HAVE TEA TOGETHER



VOCABULARY

Farming *Agriculture*	Agricultura
Wheat	Trigo
Cattle	Ganado
Tin	Estaño, hojalata
Lead	Plomo
Soil	Suelo, terreno
State	Estado, situación
Estate	Hacienda, finca, patrimonio
Mass	Misa
Flesh	Carne (personas)
Flame	Llama
Cucumber	Pepino
Ideal	Ideal
Sacred	Sagrado
Fact	Hecho
Holy	Santo
Alike	Igual(mente), semejante
Properly	Debidamente
To worship	Adorar
To fast	Ayunar
To preach	Predicar
To be left	Quedar
To forbid	Prohibir
forbade	Prohibía, prohibí, he prohibido
forbidden	Prohibido
To sow	Sembrar
sowed	Sembraba, sembré, he sembrado
sown	Sembrado
To soil	Ensuciar, manchar

GRAMMAR

Place of the Conjunction in the Sentence.—En el curso primero (lección 22, pág. 149) estudiamos las conjunciones. Solamente nos resta hablar hoy del lugar que ocupan en la frase.

Al ser los vocablos conectivos, deben ir situados entre las oraciones que enlazan, aunque también se encuentran oraciones subordinadas precediendo a la principal: «*If* you keep quiet, I'll give you a shilling» o «I'll give you a shilling *if* you keep quiet».

COMPOSITION

Write an essay giving an account of your last visit to the doctor's or the dentist's.

THREE IDIOMS

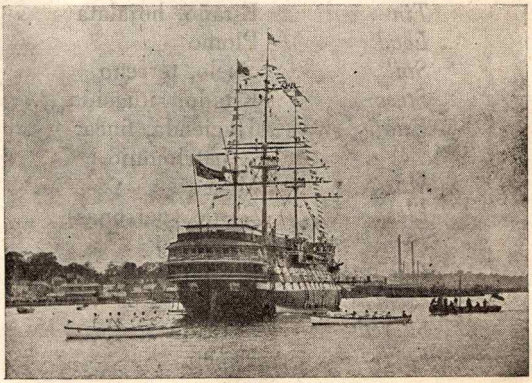
To leave in the lurch	Dejar en las astas del toro
To keep a thing dark	No soltar prenda (ocultar una cosa)
By hook or by crook	A buenas o a malas

TWO COMPOUND VERBS

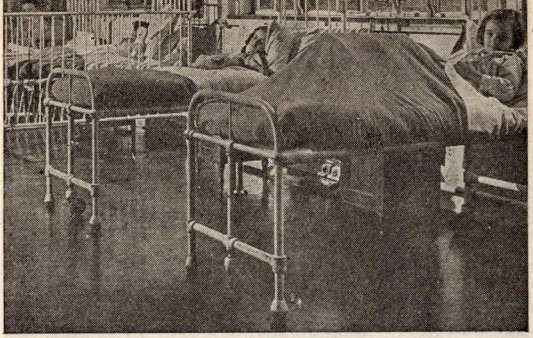
TO BEAR, BORE, BORN

(LLEVAR, SOPORTAR)

a) To BEAR WITH = **Soportar.**—*The prisoners cannot BEAR WITH him.*

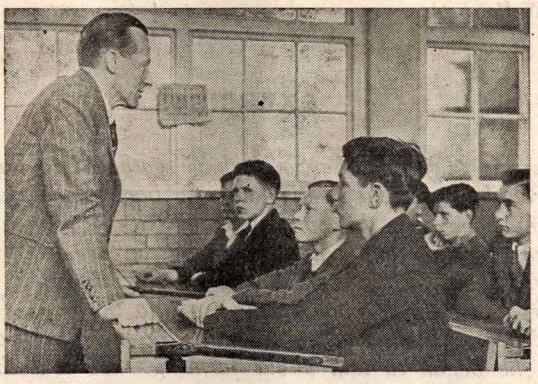


b) To BEAR AWAY = **Marcharse, alejarse.**—*This ship will BEAR AWAY.*



c) To BEAR UP = **Tener valor, soportar con valor.** — *These girls are BEARING UP against illness.*

d) To BEAR OFF (o AWAY) = **Volver a conseguir.**—*That boy BORE OFF the prize.*



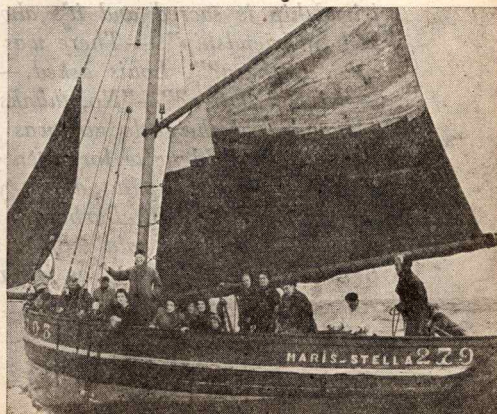
e) To BEAR OUT = **Corroborar.**—*The teacher's suspicions were BORN OUT by the facts.*

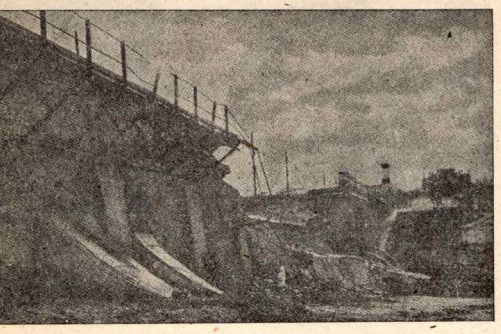
TO BEAT, BEAT, BEATEN

(GOLPEAR, BATIR)

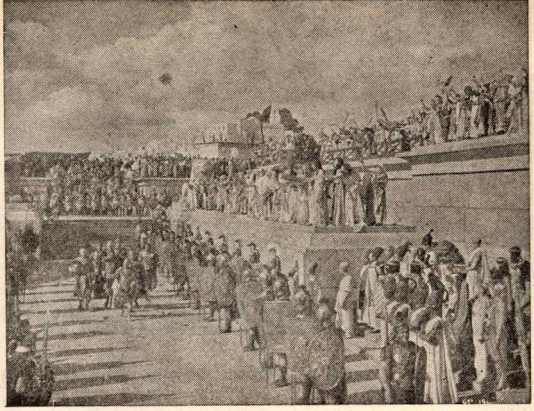
a) To BEAT UP = **Atacar, sorprender** (al enemigo).—*They BEAT UP their quarters.*

b) To BEAT ABOUT = **Ir de aquí para allá sin alejarse del mismo sitio** (Es término marítimo). —*They were BEATING ABOUT during the night.*





c) To BEAT DOWN = **Derribar.**—*The rain BEAT DOWN the bridge.*



d) To BEAT BACK = **Rechazar.** — *Caesar was received in triumph because he BEAT BACK the enemy.*

EXERCISES

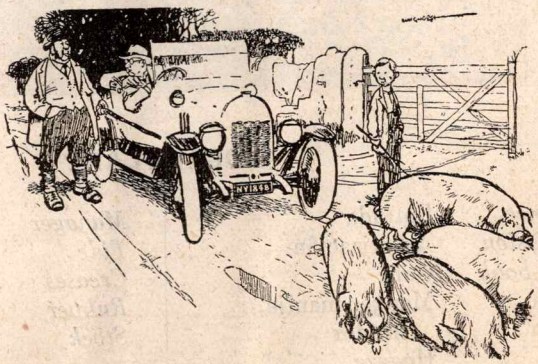
To-day is Saturday and the Sands have gathered to have tea together.— Louis has brought a present to his father, a book on Agriculture, because he knows how much he likes this sort of book.

As you can see the family are sitting by the fire.—All of them are here: Mr. and Mrs. Sands, Louis and Barbara and little Nell. Barbara has the teapot in her hand; she is pouring the tea into the cups. "Just a little milk for me, dear", Mrs. Sands said.—"No milk for me, Barbara", the father said. —And then, he began to talk about farming.—He told them that the book Louis had given him seemed very interesting.—It told the best way to sow wheat.—"All ways are alike", Louis said. "You are no farmer, and you know nothing about it", the father answered.—"My friend Robert sowed wheat in some fields of his estate in two different ways and the results weren't alike. Next year I'm going to have it sown after this way that's in the book, and you'll see how my suspicions are born out by the facts." — "But don't you think, father, that a very important thing is the state of the soil?" — "Of course", Mr. Sands answered. — "You're right there." — "And what is Robert going to do with his cattle?", Mr. Sands asked. — "He is going to sell it. He says it doesn't pay." — "I like Robert Kay", Barbara said; he's an ideal friend." — "Yes", her father answered; "for him the flame of friendship is sacred and it's always burning in his soul. He worships the god of friendship". — There was a silence. — "May I have another piece of cake, Barbara?", Louis asked. — "Of course. Have it." — "Will you have bread and butter?"—"No, thanks. I'd rather have that toast that is left."— The voice of the little girl was heard, "May I have a cucumber sandwich, Barbara?"—"I'd quite forgotten you, Nell", said Barbara laughing; "ask for anything you like. But didn't your mother forbid you to have cucumber sandwiches?" — "No, Barbara. She forbade me to ask for more than one piece of cake", she said with a very sad look on her eyes.—All laughed.— Barbara said: "As long as it's not forbidden for you to have that sort of

sandwich, you may have it. But be careful not to soil your pretty dress."— "No, Barbara." Then Mrs. Sands asked Louis, "where do you go to mass in London?"—"Westminster daily and St. James on Sundays", he answered. —"I like St. James because there is always a very good preacher. He preaches during the High Mass."—"Do you go to Farm Street?"—"Yes. To confession to a Jesuit father, that is a very holy man. He's all soul. He doesn't seem to be made of flesh. I think he fasts every day in the year." — And then, Barbara's voice interrupted: "This teaspoon seems to be made of lead and tin, not of silver. It's all cook's fault. She doesn't wash properly." — And Mr. Sands said with an angry voice, "You women, only think of housekeeping things."

«No, padre», contestó Bárbara, «pero es que no puedo soportar a la cocinera. Le he dicho cómo tiene que lavar la plata y no quiere obedecerme. Tiene que obedecerme a buenas o a malas.» — «No hablemos más de eso», dijo Luis. «¿Sabes a quién encontré esta mañana en Londres? A Alfredo *(Alfred)* Smith. Está muy preocupado.»—«¿Qué le pasa?»—«Un individuo tenía un negocio de barcos con él. Todo iba muy bien, hasta que un día dos se perdieron. El socio se enteró antes que Alfredo, pero lo ocultó y le vendió su parte en el negocio, dejándole en las astas del toro. El solo tuvo que pagar la pérdida. Sin embargo, lo soportó con valor, pero anteayer se lo encontró en Hyde Park. El individuo lo miró con sorna, y entonces Alfredo, lleno de indignación, lo atacó con un bastón. El otro rechazó el ataque con el suyo, pero al fin Alfredo lo derribó. La policía lo detuvo.»—«¡Pobre Alfredo!», dijo el señor Sands.—Entonces apareció la doncella trayendo más agua caliente para el té.—«¿Ahora la traes?», exclamó Bárbara; «te la puedes volver a llevar.»—Y la muchacha se alejó sin responder.

A JOKE



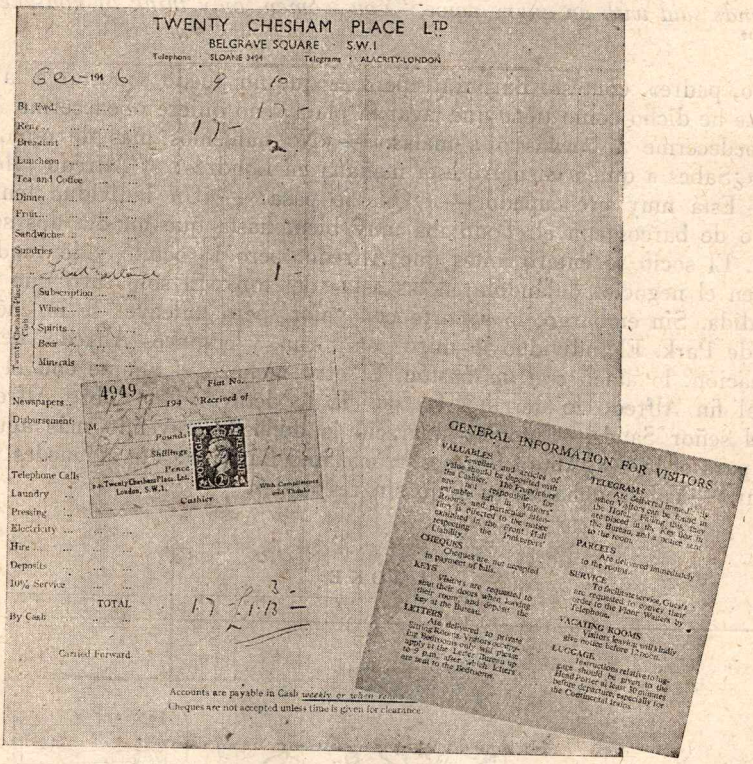
DOCTOR (on urgent call). — «Which is the nearest way to Keswick?»

FARMER. — «Follow the pigs; they are going there!»

15th

FIFTEENTH LESSON

AT THE HOTEL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GENERAL INFORMATION FOR VISITORS
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VOCABULARY

Entrance	Entrada	*Manager*	Gerente
Permission	Autorización	*Tide*	Marea
Guide-book	Guía	*Creases*	Arrugas
Handle	Mango, manija, tirador	*Rubber*	Goma
		Stock	Surtido de cosas, estirpe, tronco
Loaf	Hogaza		
Linen	Ropa blanca	*Shelter*	Refugio

Bill	Factura
Laundry	Lavadero, ropa lavada
Board	Manutención (pupilaje), Junta, tabla.
Shallow	Superficial
To iron	Planchar
To fade	Disminuir, decolorar
To trust	Fiar en
To sweep	Barrer
To apply	Solicitar
swept	Barría, barrí, he barrido
swept	Barrido
To sink	Hundir, echar a pique
sank	Hundía, hundí, he hundido
sunk	Hundido

GRAMMAR

Sentences.—Las oraciones se pueden clasificar en inglés en cuatro grandes grupos:

a) Oración SIMPLE es la que contiene solamente un verbo *finite* expreso o implícito, como «My brother and sister are out».

b) Oración DOBLE es la que contiene dos cláusulas independientes, generalmente enlazadas por una conjunción coordinativa, como «My friend came and we went out».

c) Oración MÚLTIPLE es la que contiene más de dos cláusulas independientes, enlazadas generalmente por conjunciones coordinativas, como «They ran, she fell, and the dog barked».

d) Oración COMPLETA es la que contiene una cláusula principal, y una, o más de una, subordinadas, como «The boy improved as the hours passed».

THE SIMPLE SENTENCE.—La oración simple puede expresar:

a) Una afirmación, como «All men die».

b) Un mandato, como «Write that letter».

c) Una pregunta, como «Will you have tea?».

d) Un deseo, como «May he long live!».

THE DOUBLE AND THE MULTIPLE SENTENCE. — La oración múltiple puede ser copulativa, adversativa, disyuntiva o ilativa, según que sus cláusulas estén unidas por conjunciones de uno u otro de dichos tipos:

Copulativa: «He will write, *and* I'll post the letter».

Adversativa: «He will write *but* I'll post the letter».

Disyuntiva: «*Either* he will write *or* I'll post the letter».

Ilativa: «He will write, *therefore* I'll post the letter».

La segunda cláusula de una oración doble se convierte a menudo en una oración de relativo, sin alteración de su primitivo significado, por medio de un pronombre relativo o un adverbio relativo (o sea aquellos que unen cláusulas entre sí además de modificar el significado del verbo), cuando éstos tienen una fuerza *continuativa* (o sea cuando pueden ser sustituídos por una conjunción coordinativa, un pronombre personal o un adverbio). Ej.: «I was in Oxford, *where* (= and there) it was always raining».

THE COMPLEX SENTENCE.—En la oración compleja, la parte que contiene el verbo principal se llama *cláusula principal;* pero puede haber oraciones complejas en las que no se pueda distinguir tal cláusula principal. Ej.: «That you have lied me does clearly appear», donde la cláusula subordinada es el sujeto del predicado principal. Una cláusula subordinada sólo recibe todo su significado cuando se la considera juntamente con su verbo principal.

SUBORDINATE CLAUSES.—Las cláusulas subordinadas pueden ser de varias clases, según que desempeñen la función de un sustantivo, un adjetivo o un adverbio.

THE NOUN-CLAUSE hace el oficio de un nombre y puede ser:

a) Sujeto de un verbo, como «*That he will write* is sure».

b) Objeto de un verbo, como «He said *that she would give me the book*».

c) Complemento de un verbo, como «This is *what you asked for*».

d) Objeto de una preposición, como «Macbeth replied to the witches '*All hail*'».

e) En aposición a un nombre o pronombre, como «It is true *that he will not buy the house*».

THE ADJECTIVE-CLAUSE desempeña función adjetival. Puede ser introducida bien por un pronombre relativo (expreso o implícito) o por un adverbio relativo. Ejs.: «The man *who wrote* sent the book». «There is the town *where I want to live*».

THE ADVERB-CLAUSE desempeña función adverbial y puede expresar cualquiera de las ideas introducidas por las conjunciones subordinadas. Ejs.:

a) Temporal: «She will write *when she has time*».

b) Local: «He will go *where he finds a house*».

c) Final: «*In order that you may come*, I will write».

d) Consecutiva: «I arrived so early *that she was in bed*».

e) Condicional: «I shall buy the book *if it is cheap*».

f) Concesiva: «I shall buy the book *though it is very expensive*».

g) Causal: «I arrived in time, *as I had got up early*».

h) Comparativa: «He runs rather *than walks*».

COMPOSITION

Write out at length the following fable

THE FATHER AND HIS SONS.—A farmer, on the point of death, anxious for his sons' future, called them to him — he gave them his farm, the land of which contained a hidden treasure — the sons thought it was money, and dug with might and main — they found no treasure, but the soil, in consequence of their labours, was so greatly improved that it brought forth abundant crops.

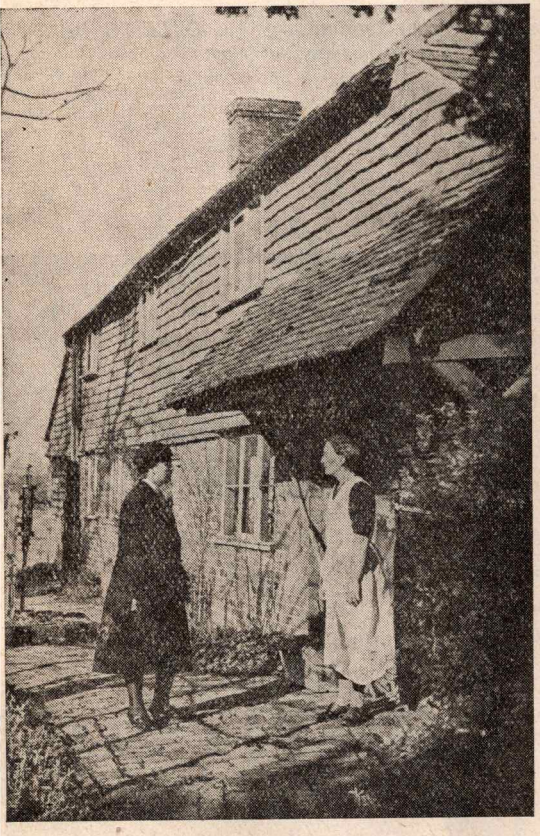
THREE IDIOMS

To give a piece of one's mind	Cantar las cuarenta
Dressed up to the nines	De punta en blanco
To run with the hare and chase with the hounds	No se puede repicar e ir en la procesión

TWO COMPOUND VERBS

TO CALL

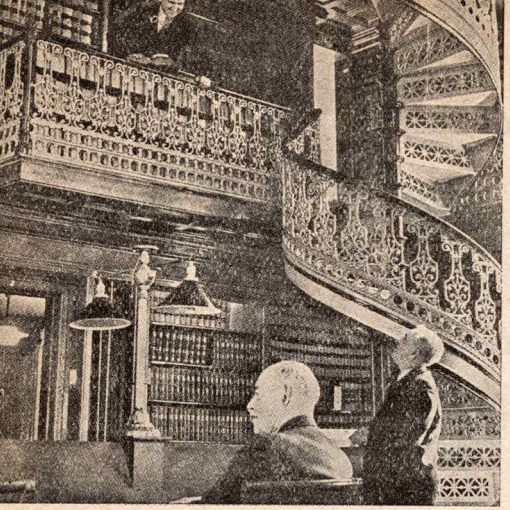
(LLAMAR)



a) To CALL ON (o UPON) = **Visitar, pasar por casa de.**—*The nurse CALLED ON that woman.*

b) To CALL OUT = **Gritar.**—«*Don't CALL OUT*», *he said.*

c) To CALL OFF = **Distraer.**—*Something has CALLED OFF his attention.*

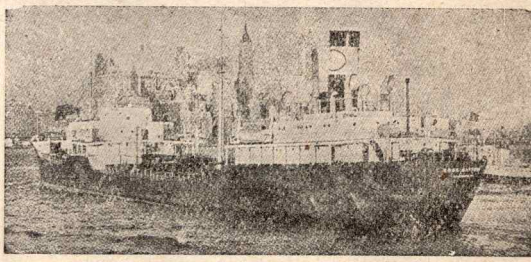


d) To CALL UP = **Llamar para que suba.**—*The man upstairs is CALLING UP the one below.*

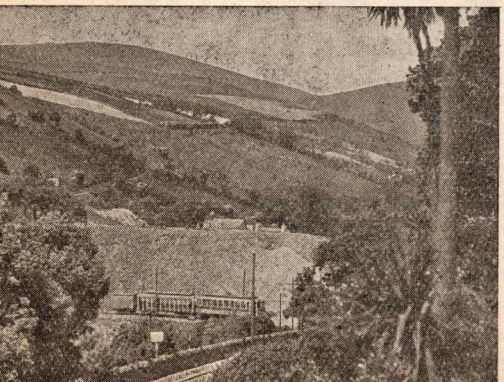
Llamar por teléfono.—*She is CALLING UP a friend of hers.*

e) To CALL FOR = **Pasar a buscar.**—«*I'll CALL FOR you at six*», *the man on the right said.*

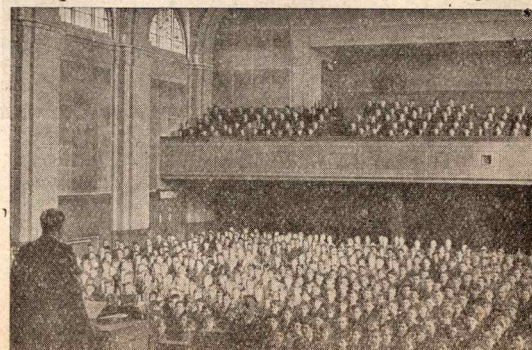
Parar en.—*That train CALLS AT the next village.*

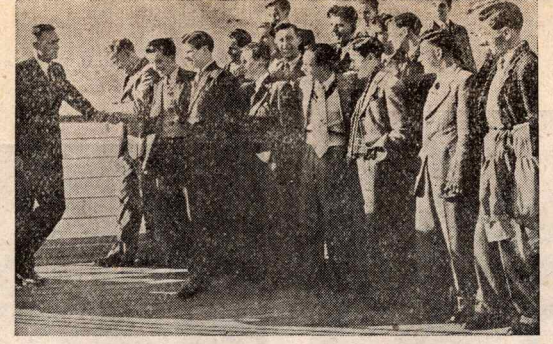


f) To CALL AT = **Llegar a puerto.**—*This liner is going TO CALL AT New York harbour.*



g) To CALL OVER = **Pasar lista.**—*He is CALLING OVER the names.*

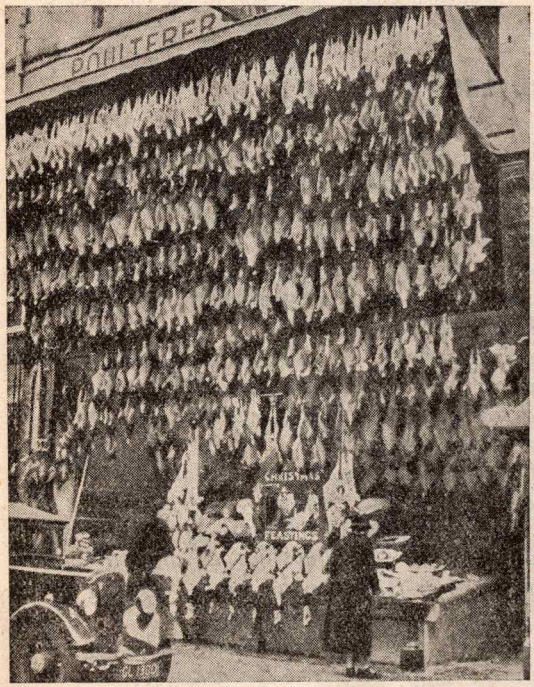




h) To CALL TO ACCOUNT = **Pedir cuentas.**—
The teacher CALLED them TO ACCOUNT.

TO LAY, LAID, LAID

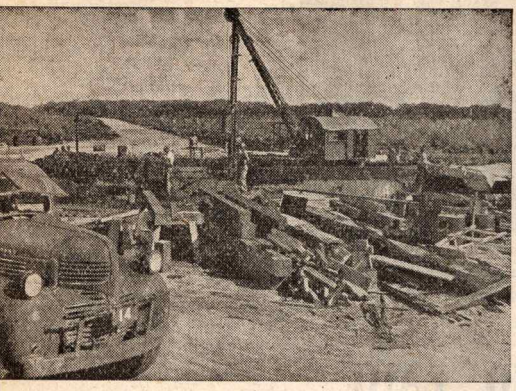
(COLOCAR)



a) To LAY IN = **Hacer provisión de; comprar.**
—*They have LAID IN a fair amount of food.*

b) To LAY ON = **Pegar, descargar golpes.**—*He LAID ON the man on the right.*

c) To LAY UP = **Estar en cama.**—*That woman is LAID UP with a broken leg.*



d) To LAY OUT = **Desembolsar, emplear dinero.** — *A lot of money was LAID OUT to build that road.*

e) To LAY ABOUT = **Dar palos de ciego.**— *«You're only LAYING ABOUT on this case», the young policeman, said to the old one.*

EXERCISES

Raphael went to Oxford in the 3'45 train.—It stopped only at Reading and Didcot.—He was now sitting in a 3rd class compartment and recalling his journey from Spain. — He had brought heavy luggage. — A good stock of clothes, of linen and of shoes.—He came in a Spanish plane.—They were very good and he trusted them very much.—He remembered that when they were crossing the channel, he saw a ship sinking.—It sank slowly.—Afterwards, he read in the paper that the ship which had sunk was Danish.

So many things had surprised him in London!—At first sight it seemed that there had been no war. — Only a few houses bombed, especially in the centre. — But still he could see some arrows pointing to the entrance of the shelters.

Then he saw that even the form of the pieces of bread was different.—A loaf was high and round.—He bought a guide-book to London, which was not easy to find.—Then he saw the parks, especially Hyde Park and Kensington Gardens.—And there, the Round Pond.—This was shallow, but as the little boys were there sailing their boats it appeared as if it was the sea.—He could almost see the tide coming.

But the train had stopped and he was in Oxford.—He took a taxi and told the driver to take him to the Mitre in the High Street. — He asked there: "Can I have a room?"—"I think so, sir", the manager answered.—"May I ask you, sir, how many days are you going to stay?"—"Just two or three days. I'm going to live in a private house."—"That's all right, sir. Do you want it with or without board?" — Without board, please." — "Very well, sir. I have a single bedroom for you. The price, with breakfast, is a guinea daily."—"All right. Show it to me, please."—"Very well, sir", and he was

taken to it.—It looked old, but it was very nice.—He said to the man that had come with him: "It's all right. I like it very much. But look here, could you tell me if I could send my soiled linen to the laundry?" — "I think so, sir, but now it takes a fortnight to get it back."—"And could my trousers be ironed here so as to remove the creases?" — "I think so, sir. I'll tell the manager."—"Do you want anything more, sir?"—"Nothing, thank you."— "Good evening", and turning the handle of the door, he opened it and went out.

Raphael went to the window to look at the street. — It was clean and beautiful.—Very well swept.—He remembered how a friend of his had told him once, that in England they used to sweep so early in the day that nobody saw them do it.—The street was nice with all those old colleges.—Brasenose,, All Souls, University, Queen's and Magdalen, at the far end of it.—He didn't know whether he had to apply to get permission to see the insides of all these colleges. — But the light was fading now. — It was the beginning of his first night in Oxford.

Pero algo distrajo su atención. — En la esquina de Catto St. un perro había atacado a un hombre. — Este estaba tan nervioso que daba palos de ciego a su alrededor, pero por fin le descargó un golpe y el perro cayó al suelo con la cabeza rota.—El teléfono empezó a sonar.—¿Quién le llamaría en aquella primera noche?—Era otro español que ya estaba dos años en Oxford.—«¿Quieres que pase a buscarte mañana para que vayamos a la Bodleian Library?» — «Encantado», contestó Rafael. «Después tengo que visitar a un señor en Wellington Square.»—«Tendrás que ir de compras», le dijo su amigo; «debes hacer provisión de café si quieres tomarlo diariamente cuando vengas a la pensión.» — «Sí, y además he de comprar otras cosas. Me temo que habré de gastar bastante dinero.»—«¿Qué dices? No grites, que no te entiendo.»—«Pero si no grito. Será el teléfono. ¿Entiendes ahora?»—«Ahora, sí»— «Pues te decía que voy a tener que gastar mucho dinero. Por la tarde tengo una reunión con el preboste de mi colegio *(provost)*.»—«La reunión de los nuevos *(freshmen)*. Te pasarán lista. Y al otro día te harán subir a la habitación de tu tutor moral. También te invitarán a comer un día y tendrás que ir de punta en blanco.»—«Bueno. Ya veremos. Te dejo porque me voy a cenar. Buenas noches.»—«Buenas noches, Rafael, y bienvenido a Oxford.»

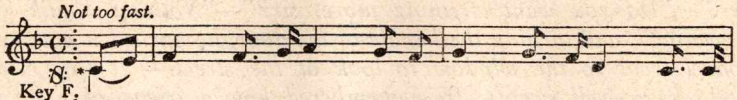
Después de cenar, Rafael dijo que lo llamaran a las ocho y se fué a dormir.—Pero al día siguiente nadie le despertó.—A las nueve abrió los ojos y miró el reloj, y entonces saltó de la cama. — Llamó al camarero y le pidió cuentas por no haberle despertado.—Este se excusó diciendo que había sido un olvido.—Rafael se vistió muy de prisa, pero dieron las diez y las diez y media y su amigo no vino. — Esto le hizo enfadarse mucho. — «Cuando lo vea le voy a cantar las cuarenta. He de pedirle una explicación *(explanation)* de por qué no ha venido.»—Saldría a dar un paseo.—Pero al día siguiente tenía que empezar a trabajar. — Su padre le había dicho al dejar España: «Recuerda que has de trabajar mucho si quieres llegar a ser alguien.»—Tenía razón.

A SONG

THE BONNIE BANKS O' LOCH LOMON

SCOTTISH. SCOTTISH.

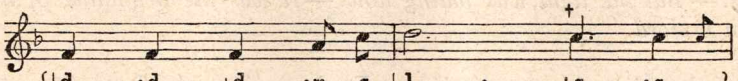
Not too fast.



Key F.

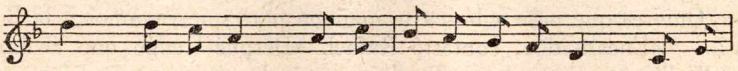
{:s, .t, | d :d .,r | m :r .d | r :r .,d l, :s, .s, }

1 By yon bonnie banks and by yon bonnie braes, Where the
2 'Twas there that we part - ed in yon sha-dy glen, On the
3 The wee birdies sing and the wild flowers spring, And in
Chorus. O ye'll tak' the high road, and I'll tak' the low road, And



{| d :d | d :m .s | l :— | s :s }

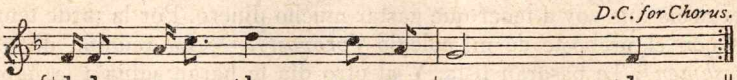
sun shines bright on Loch Lo - - mon', Where
steep, steep side o' Ben Lo - - mon', Where in
sun - shine the wa - ters are sleep - - ing; But the
I'll be in Scot - land a - fore ye, But



{| l :l .s | m :m .s | f .m :r .d | l, :s, .t, }

me and my true love were ev-er wont to gae, On the
deep pur-ple hue, the Hieland hills we view, And the
bro - ken heart it kens nae second spring a - gain, Tho' the
me and my true love will nev-er meet a - gain, On the

D.C. for Chorus.



{| d ,d .- :m ,s .- | l :s .m | r :— | d ||

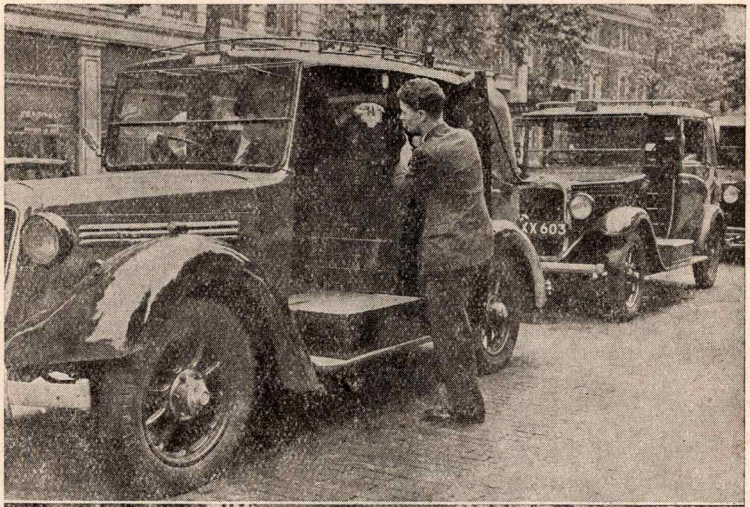
bonnie, bonnie banks o' Loch Lo - - mon'.
moon comin' out in the gloam - - in'.
wae - fu' may cease frae their greet - - ing.
bonnie, bonnie banks o' Loch Lo - - mon'.

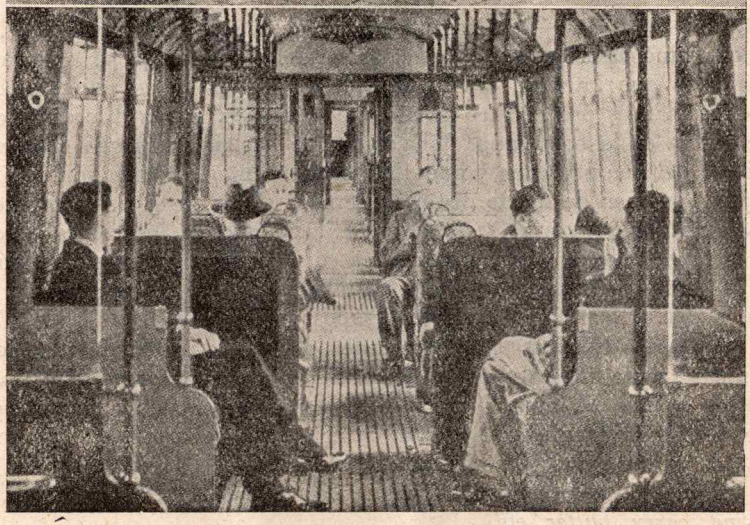
* In the chorus omit the E in the first bar, and at † sing ♩ . 𝅘𝅥𝅯

16th

SIXTEENTH LESSON

MEANS OF COMMUNICATION





VOCABULARY

Salad	Ensalada
Acting	Forma de representar (teatro)
Puddle	Charco
Underground (railway)	Metro
Map	Mapa
Patch	Parche, pieza
Thread	Hilo
Rope	Cuerda
Thumb	Pulgar
Rice	Arroz
Level	Nivel
Cave	Caverna
Destruction	Destrucción
Store	Almacenes
Nuisance	Estorbo, molestia
Disgust	Repugnancia
Queue	Cola
Upper-deck	Imperial (de un vehículo)
Carriage	Vagón.
Companion	Compañero
(Building) site	Solar
Image	Imagen
Machine	Máquina
Combination	Combinación
Application	Solicitud (por escrito)
Seldom	Raramente
Enormous	Enorme
To fold	Doblar
To combine	Combinar
To crush	Aplastar
To reflect	Reflejarse
To mutter	Hablar entre dientes
To praise	Elogiar
To damage	Estropear
To parade	Desfilar
To dig	Excavar
dug	Excavaba, excavé, he excavado
dug	Excavado

GRAMMAR

English Spelling.—Las irregularidades de la ortografía inglesa y la dificultad de reducirla a una serie de reglas, se debe en gran parte a la variedad de elementos que integran el idioma, puesto que el inglés actual está compuesto de palabras procedentes de distintos orígenes, y esta diferencia de origen se refleja en la ortografía. Así vemos que hay palabras que conservan la del idioma del que proceden y que difieren de otras que tienen sonido similar, pero que provienen de fuente distinta. De aquí el contraste existente entre vocablos como *time* y *thyme*, *rain* y *reign*, cada uno de los cuales se escribe según su origen, sin obedecer para nada a consideraciones puramente fonéticas.

Para comprender claramente los resultados de esta diversidad de procedencia, podemos hacer siete grandes grupos:

1.° Vocablos INGLESES que proceden del *Anglo-Saxon*, de otros idiomas germánicos (como el escandinavo, holandés, bajo alemán), del francés antiguo y de otras fuentes distintas. Conservan poco más o menos la forma ortográfica que se dió al Old English después de la conquista normanda, y las modificaciones posteriores, especialmente las realizadas hasta el siglo XVII y en menor grado las que han sido efectuadas más modernamente. Ejs.: *Sun*, *moon*, *learn*, *seek*, *find*, *carry*, *butter*, etc.

2.° Vocablos de origen FRANCES, tomados del habla de los normandos

o de Francia, pero formando ya parte del idioma en los siglos XIII y XIV. Ejemplos: *Cage, chance, chamber, circle, guard, royal, conquer, discover,* etc.

3.° Vocablos de origen LATINO, que sufrieron una adaptación y fueron introducidos a través de formas francesas que sólo diferían ligeramente de sus originales latinas; pero también hubo algunos que se tomaron directamente del latín. Ejs.: *Capital, censure, religion, captive, imitative, feminine,* etc.

4.° Vocablos de origen LATINO y ROMANO, tomados directamente sin ninguna modificación en su forma original; generalmente forman el plural como en el idioma de donde proceden. Ejs.: *Spatula, circus, fungus, maximum,* etc., y los españoles o italianos *gondola, guerrilla, sonata, negro, oratorio, piano,* etc.

5.° Vocablos de origen GRIEGO, no tomados directamente, sino modificados de acuerdo con las formas latinas de transcripción. Hay algunos que han sufrido modificación, como *architect, genealogy, hemisphere,* etc., y otros que han permanecido inalterables, como *catastrophe, chorus, epitome, exodus, phenomenon,* etc.

6.° Vocablos de origen FRANCES MODERNO, que conservan la ortografía francesa, aunque su pronunciación puede haber evolucionado hacia formas inglesas o conservarse como en el idioma de donde proceden. Ejemplos: *Beau, bureau, menu, queue, encore,* etc.

7.° Vocablos EXOTICOS procedentes de idiomas diversos. Ejs.: *Llama, mazurka, pagoda, pyjama, kangaroo, taboo,* etc.

Estos siete tipos se pueden reducir a tres: *a)* Formas indígenas y aquellas más estrechamente relacionadas con ellas. *b)* Formas tomadas de las lenguas clásicas y románicas; y *c)* Formas exóticas.

Veamos ahora cada uno de estos apartados:

THE NATIVE AND ALLIED NORMAL TYPES.—Los principios generales que se observan en la ortografía de los vocablos incluídos en ellos son los siguientes:

1.° Las vocales breves son indicadas por: *a)* una consonante o varias consonantes finales, como *cap, rapt; miss, mist; b)* dos consonantes seguidas de *e,* como *dense, serve,* etc.

2.° Las vocales largas son indicadas por: *a)* la ausencia de una consonante siguiendo a la vocal, como *go, do, me,* etc.; *b)* una consonante única seguida de *-e,* como *take, hope,* etc., y *c)* por estar escritas con dos letras, como *ai, ay, aw, ea, ee, ie,* etc.; así, *train, day, law, heat, free, dye,* etc.

3.° Los diptongos se escriben, por lo general, con dos letras, tales como *oi, oy, ow,* etc. Ej.: *Coin, toy, town,* etc.

4.° Las consonantes no se duplican después de las vocales largas y los diptongos, como en *read, boat, seem, tale, time, tube,* etc. La *f, l, s, z,* se suelen duplicar cuando siguen a una vocal breve, como *staff, fell, grass, buzz.*

Pero las reglas anteriores ofrecen también numerosas excepciones. Así, el principio de que la vocal breve va seguida por dos o más consonantes y la larga por una sola consonante, no rige en numerosos casos, como, por ejemplo: *linen, woman, body,* etc.

No existe distinción ortográfica entre el sonido fricativo, linguodental,

sonoro de *th* (como en *brother)* y el fricativo, linguodental, sordo de *th* (como *frothy).*

Formas poco usuales de representar consonantes son:

f por *gh* en *laugh, cough, enough.*
p por *gh* en *hiccough.*
k por *gh* en *hough* (=hock).
k por *ch* en *ache* (=ake).
g por *gh* en *aghast, ghost.*
g por *gu* en *guess, guest, guilty.*
t por *d* en la terminación *-d.*
s por *sc* en *scythe.*
s por *c* en *cinder.*
z por *ss* en *hussy.*

VOWELS.—Las irregularidades en éstas nacen de usar una vocal para representar el sonido corrientemente expresado por otra, como, por ejemplo, en el caso de la *U* de *cut,* que es representada por *O* en un considerable número de palabras, especialmente ante *M, N, NG, TH, V,* y después de *W,* como en *some, son, among, other, dove, word,* etc.

Igualmente de usar tipos de vocal breve cuando la vocal es larga y viceversa, como, por ejemplo, la *I* larga de *time,* representada por *I* ante *gh,* como en *high, bright,* y al contrario (la vocal breve por medio de tipo de vocal larga) en *have, give, live,* etc.

SILENT LETTERS.—Las letras mudas que aparecen en palabras indígenas y aquellas otras que tienen formas similares a las de éstas, son las siguientes:

b cuando es final y sigue a *m,* como en *comb, lamb, bomb, thumb,* etc.
d en *handkerchief, handsome.*
g cuando es inicial ante *n,* como en *gnarl, gnat.*
gh siguiendo a vocal en todas las palabras, a excepción de las pocas en las que se pronuncia como *f.*
h en *forehead, shepherd.*
k cuando es inicial ante *n,* como *knee, knife, knight, knowledge.*
l en las combinaciones *-alf, -alk, -alm, -alve,* como *calf, talk, calm, halves.* También en *yolk, folk* y *holm.*
n en *kiln* (pero también se puede pronunciar).
p puede ser muda o ligeramente pronunciada en los grupos *mps, mpt,* como en *glimpse, Simpson, Hampton.*
r en la palabra *worsted.*
s (incluída por error) en *island.*
t después de *s,* especialmente en las combinaciones *-sten and -stle,* como en *chasten, christen, fasten, listen, Christmas, throstle, mistletoe, castle,* etc.
w cuando es inicial y va seguida de *r,* como en *wrath, wrap, wreck, wrong,* etcétera, y cuando precede a *h,* como en *who, whole, whore,* etc.; después de *s* en *answer, sword,* etc.; después de *t* en *two.*

VOWELS.—La *e* es muda en los casos siguientes:

a) En fin de palabra, parte para indicar una vocal larga, como en *mate, mute,* etc.; parte después de ciertas consonantes, como *c, g, s, v, p.* Ejemplos: *Fence, dense, serve,* etc.

b) En la terminación *-es* cuando no es sibilante el sonido precedente, como en *makes, tunes, serves,* etc.

c) En la terminación *-ed,* cuando no precede la *t* o la *d,* como en *robbed, turned.* (Pero hay casos en los que en algunas palabras, como *blessed, beloved,* se pronuncia dicha vocal.)

Después de esta *e* muda se escribe *d,* aunque se pronuncia *t,* como en *asked, kissed, backed,* etc. En consecuencia, hay muchas palabras que tienen idéntica pronunciación y grafía distinta, escribiéndose con *-d* o *-t* según su origen. Aquellas que lo hacen con *-t* son generalmente románicas. Ejs.: *Missed* y *mist. Passed* y *past* pueden escribirse de ambas formas. Algunos pretéritos tienen solamente la forma en *t,* como *slept, wept, kept.* Otros tienen formas dobles, como *dreamed* y *dreamt.*

Casos excepcionales de vocales mudas en estos tipos que venimos estudiando, son la *e* en *yeoman,* la *i* en *business* y la *u* en *build.*

Hay casos también en que se conserva la ortografía antigua, a pesar de haberse reducido los sonidos de la palabra, como en *Wednesday (=wenzdi), Gloucester (='gl), Worcester (='wust),* etc.

COMPOSITION

Write in as few words as posible an account of the following:

Charles Lamb to William Wordsworth. — «I ought before this to have replied to your very kind invitation into Cumberland. With you and your sister I could gang anywhere, but I am afraid whether I shall ever be able to afford so desperate a journey. Separate from the pleasure of your company, I don't much care if I never see a mountain in my life. I have passed all my days in London, until I have formed as many and intense local attachments as any of you mountaineers can have done with dead Nature. The lighted shops of the Strand and Fleet Street; the innumerable trades, tradesmen, and customers, coaches, waggons, playhouses; all the bustle and wickedness round about Covent Garden; the very women of the town; the watchmen, drunken scenes, rattles; — life awake, if you awake, at all hours of the night; the crowds, the very dirt and mud, the sun shining upon house and pavements, the printshops, the old bookstalls, parsons cheapening books, coffee-houses, steams of soups from kitchens, the pantomines — London itself a pantomine and a masquerade — all these things work themselves into my mind, and feed me, without a power of satiating me. The wonder of these sights impels me often into night-walks about her crowded streets, and I often shed tears in the motley Strand from fullness of joy at so much life. All these emotions must be strange to you; so are your rural emotions to me. But consider, what

must I have been doing all my life, not to have lent great portions of my heart with usury to such scenes?

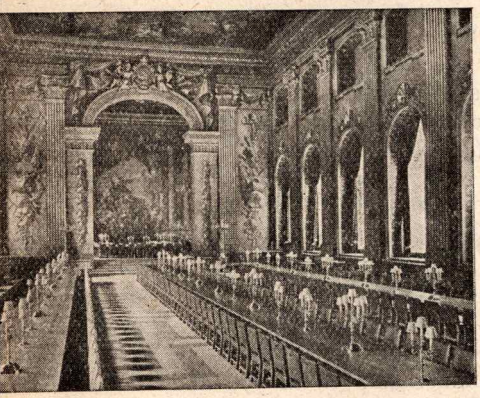
THREE IDIOMS

Serves one right	¡Bien empleado! o ¡Duro con él!
In for a penny, in for a pound	Preso por uno, preso por mil
Old buffer	Persona chapada a la antigua

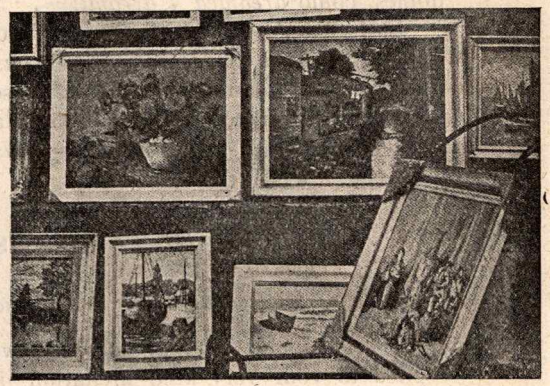
A COMPOUND VERB

TO TAKE, TOOK, TAKEN

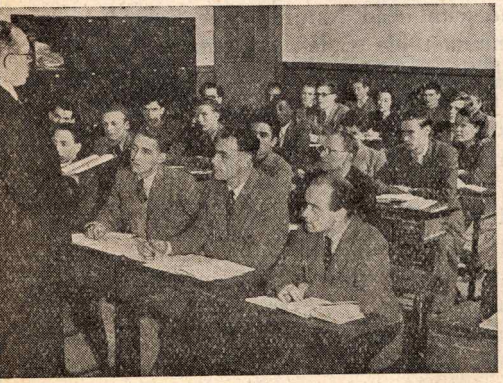
(COGER, TOMAR)



a) To TAKE AWAY (u OFF) = **Quitar, llevarse, levantar la mesa.**—*The meal was over and everything was TAKEN AWAY.*

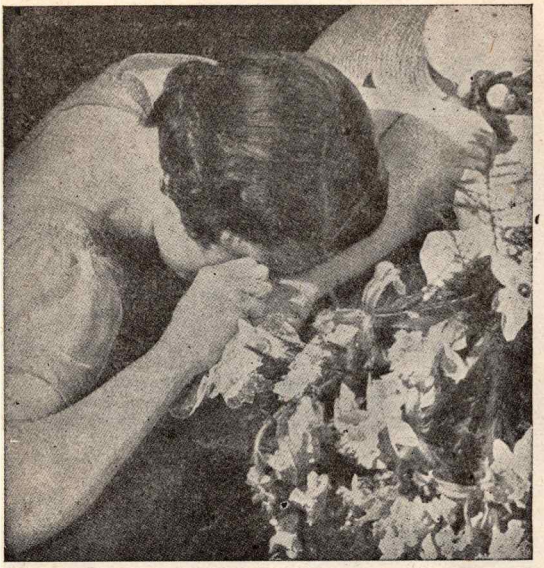


b) To TAKE DOWN = **Bajar o poner más baja una cosa.**—*That picture on the right has been TAKEN DOWN.*

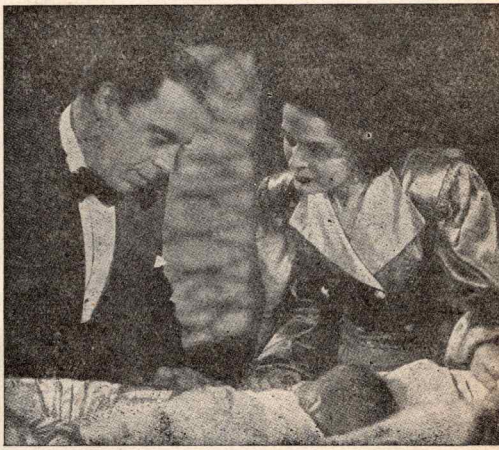


Transcribir, anotar.—*They are going TO TAKE DOWN the teacher's words.*

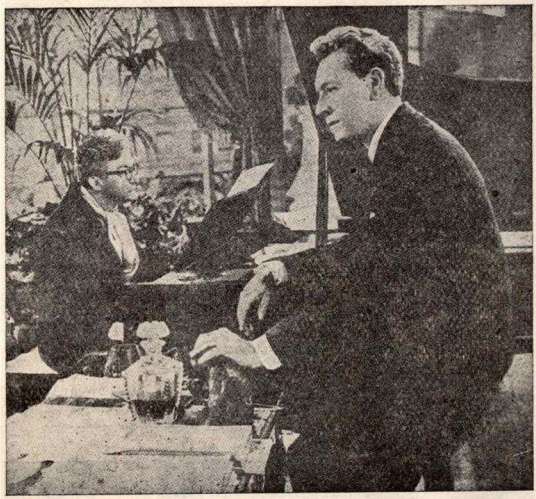
Demoler, echar abajo una cosa. — *The decorations will be TAKEN DOWN when the performance ends.*



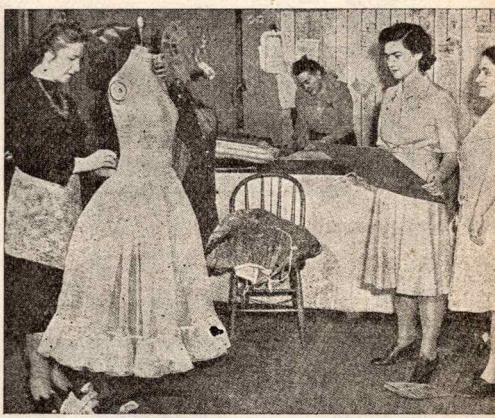
Quitar los humos a alguien, humillar. — *She is crying because she has been TAKEN DOWN.*



c) To TAKE IN = **Recibir en casa de uno, tomar.**—*They have TAKEN IN the child.*

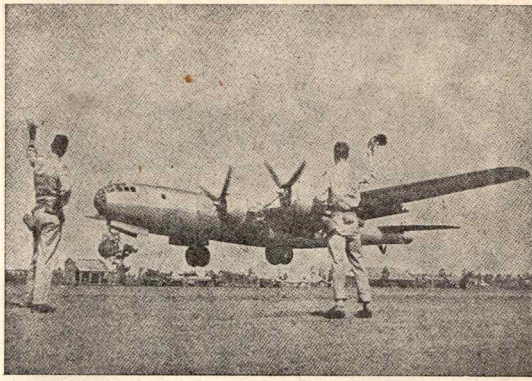


Engañar («quedarse» con = Argot). — *He was TAKEN IN by the composer.*

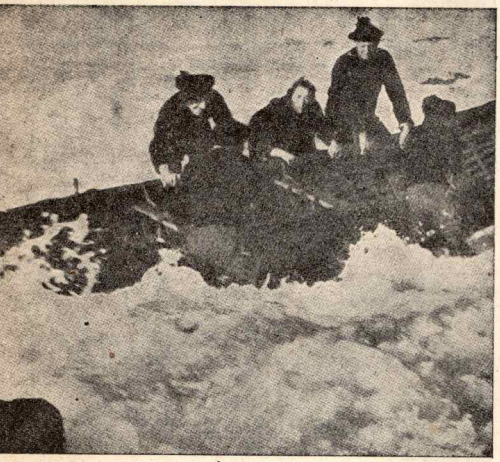


Meter (achicar, término de costura).—*She is TAKING IN the skirt.*

d) To TAKE OFF = **Imitar, copiar en gestos.**—*She can TAKE OFF anybody.*

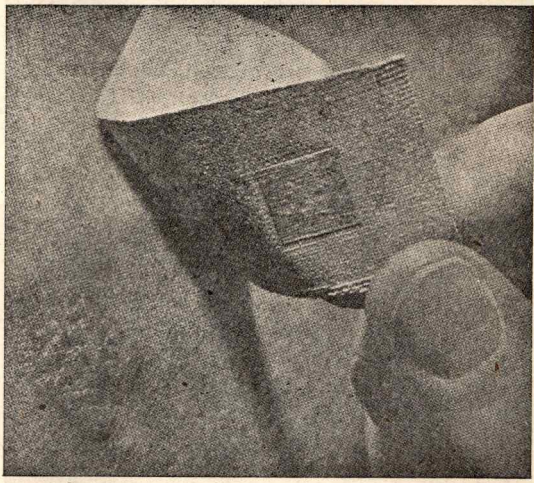


Despegar (avión).—*This plane is TAKING OFF.*



Salvar, rescatar.—*The passengers were TAKEN OFF by the boat.*

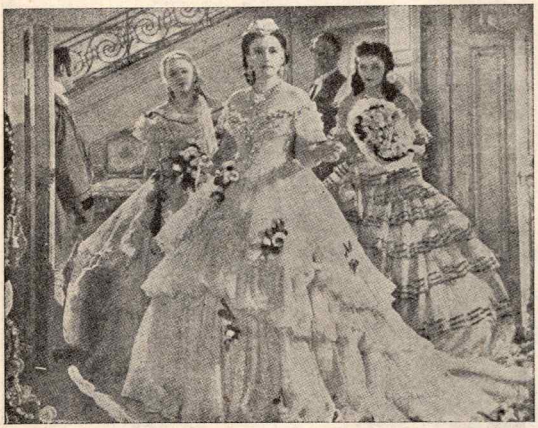
Quitar.—*She is TAKING OFF the lid.*



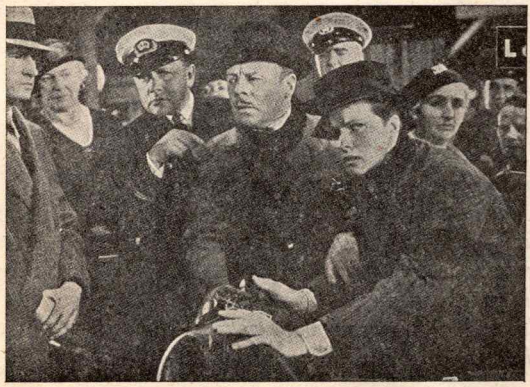
Arrancar.—*The patch is being TAKEN OFF the arm.*

e) To TAKE TO = **Dedicarse a, ponerse a, aficionarse a.**—*They have TAKEN TO drink.*

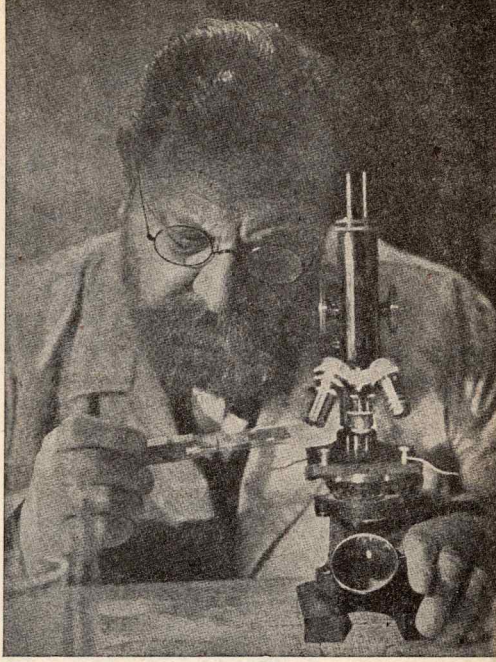
Gustar, aficionarse a.—*The old woman spoke to the girl and TOOK TO her at once.*



Recibir, admitir (fam.).—*She is very popular since Lady Stargate TOOK her UP.*

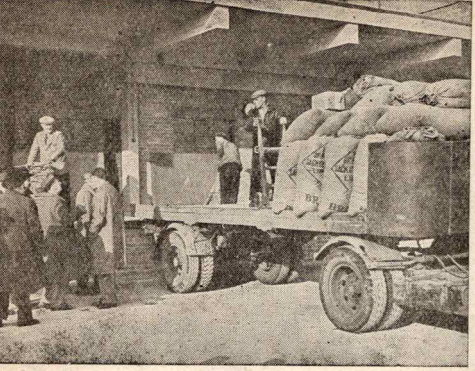


Detener (fam.).—*The thief has been TAKEN UP.*



f) To TAKE UP = **Empezar a ocuparse de.**—*He has TAKEN UP the study of microbes.*

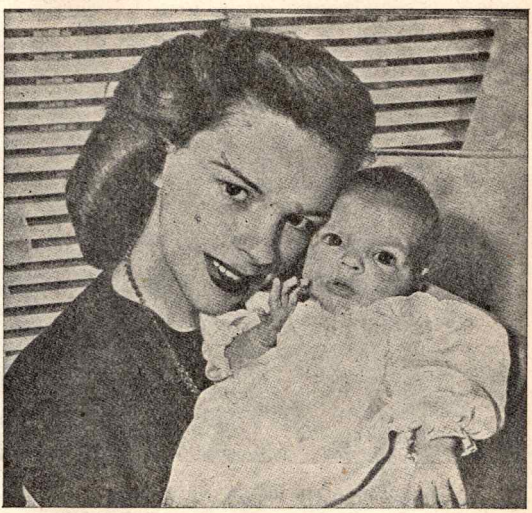
Reprochar, censurar, enfadarse con.—*She TOOK him UP about something he said.*



g) To TAKE BACK = **Volver a coger o tomar.**
—*They are TAKING BACK the damaged sacks.*

Devolver.—*He is going TO TAKE BACK the typewriter to its owner.*

Desdecirse, retractarse.—«*TAKE BACK your words*», *the girl said.*

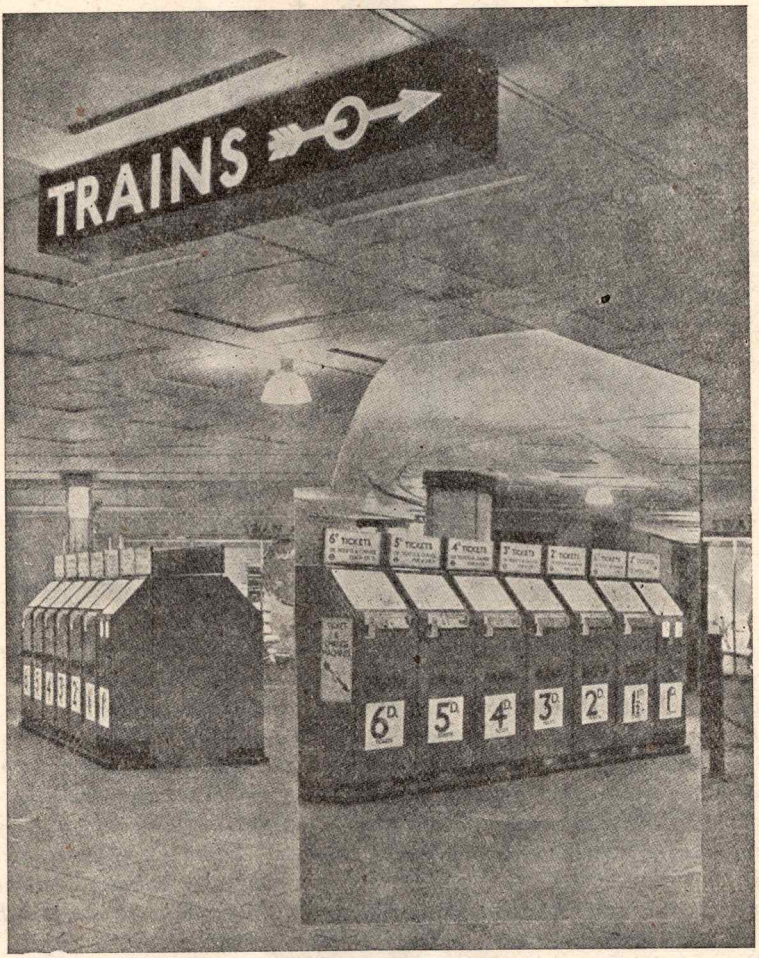


h) To TAKE AFTER = **Parecerse.**—*This baby TAKES AFTER his mother.*

EXERCISES

After being a week in Oxford Raphael came to London for the day.—He wanted to apply for admission to the Library of the British Museum, and besides there were some things he had to do there.—So he took the 8'40 train. —He bought the "Daily Telegraph" to read during the trip, and he put it in his pocket. — When the train came he stepped into the carriage. — It was very easy here, because it was more or less at the same level with the platform.—He sat in his compartment looking through the window.—His only companion was an old man.—Raphael looked at the landscape which showed a wonderful combination of greens.—They were splendidly combined.—They

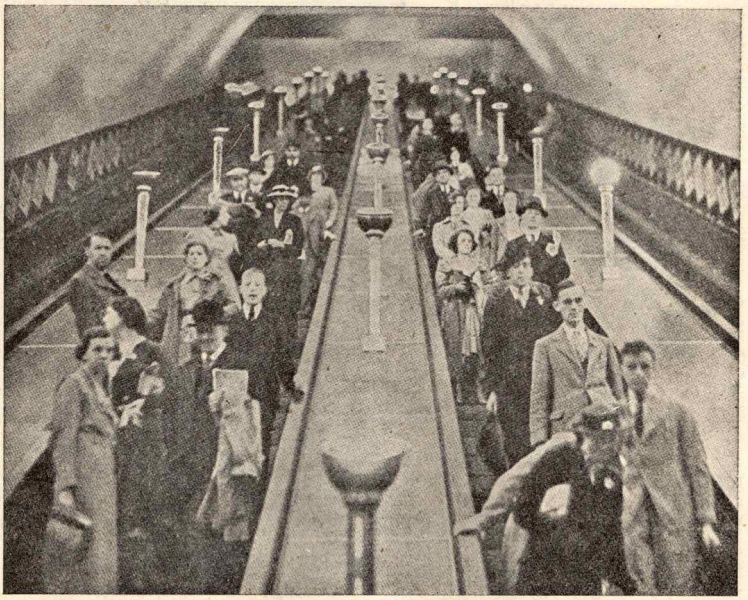
were passing by a river, and he could see that just by it there was a cow tied with a rope to a tree and the image of the animal reflected in the water.—"How funny to see that cow tied", Raphael muttered, "it is very seldom done in this country."—Then, he noticed with disgust, that the old man was crushing a fly with his thumb.—That was very seldom seen in England, either.—But now Raphael remembered he had bought a paper.—He produced it and



began to read.—The first thing he read was that the quantity of rice produced in Spain this year, had been enormous.—But the train was arriving and he had to fold the paper and put it in his pocket.—He was in Paddington.

Then, he wanted to take a taxi, but he had to queue.—The queue was there and the taxis were coming one after the other with their flags flying and «for

hire» *written on them. — They were very old. — They seemed not to have changed since 1900.—At last he could take one of them.—It had a patch on one of the seats.—"To Oxford St., to an ABC near the Tube Station, please." —The taxi went along London St., Sussex Gardens and Lancaster Terrace to Bayswater, and from there to Marble Arch and Oxford St. to the ABC.—As it was raining, the streets were full of puddles.—The taxi stopped.—Raphael*



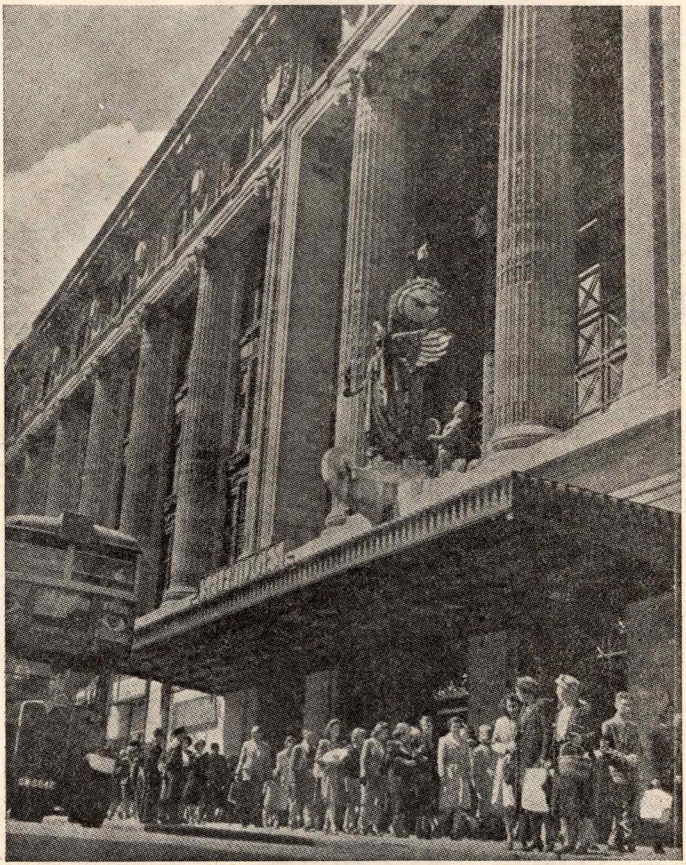
got down.—"How much is it, please?", he asked.—"One (shilling) and six (pence)."—Raphael gave a two shilling piece to the driver.—"Thank you", he said, and Raphael went into the ABC to have breakfast.

After having had it, he wanted to go to the British Museum.—He walked down Oxford St. to the Tube Station. — On his way he could see two large stores.—They were Evan's and Selfridge's.—Everything was sold there, but Raphael didn't like the stores.— He liked shops best.—He could also see two or three houses damaged by the bombardments.—There were many men digging in one of the sites. — It seemed a new house was going to be built. — This was the only destruction he could see in this important street.—He arrived at the Tube Station. — It was in the corner of Bond Street. — He looked on the maps at the direction he had to take.—It was to Liverpool St. and he had to get out at Tottenham Court Road.—He bought his ticket and he went down in the escalator (or moving stairway).—On his way to the platform it surprised him to see an advertisement of Majorca: it was an invitation to visit the Caves of Artá.—Spain in the London Underground!

He could easily find a seat in the train.—In a few minutes he was at Tot-

tenham Court Rd.—He went up to the street and then along Great Russell St., to the British Museum.

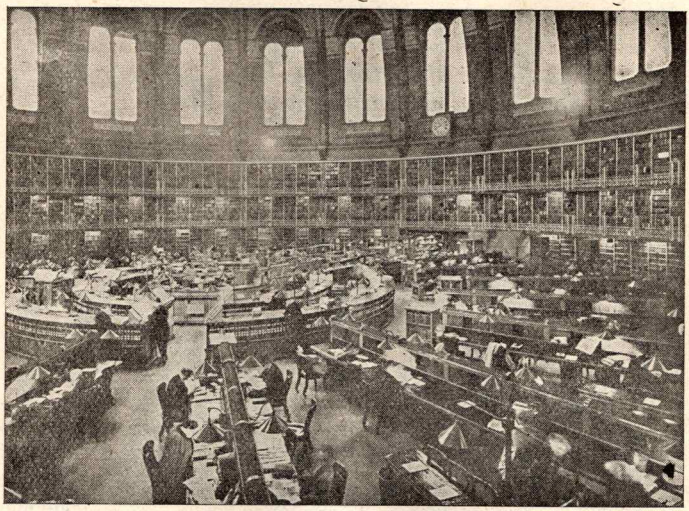
When the application was made and he was given his reader's card, it was one o'clock.—It was lunch time, and he went to have it.—He had to go again to take the tube. — It was a nuisance because he had to change at Oxford Circus in order to go to Piccadilly Circus.—But it was very difficult to get a taxi there at that time of the day and he was really hungry and didn't want to wait.—So he went to take it.



Selfridges in Oxford St.

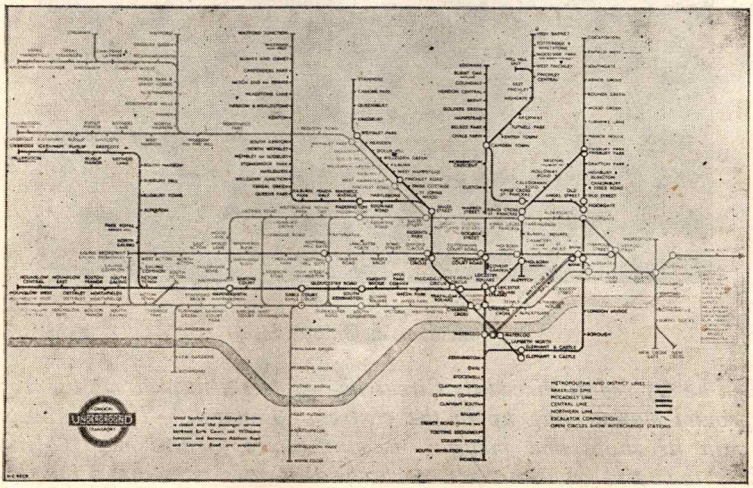
When he arrived at Piccadilly Circus he couldn't help praising the wonderful underground station, dug up in the centre of London. — It was like a small town with its shops and pictures, moving stairs, lighted maps of London, machines that give you change, machines that give you the right ticket for

almost any station. — There was, too, a very interesting map that showed the exact time, in most of the great cities of the world.



The Library of the British Museum

He had lunch at the Argentina and among other things, was given a very good salad, something he liked very much.—What was he going to do that evening?—Perhaps to go to the theatre, because he wanted to see John Gielgud.—He had been told his acting was wonderful.—He left the restaurant and took



one of those enormous red buses of London.—He went up to the upper deck and sat there.—Then he noticed a white thread on his left sleeve.—He took it off and began to look at Regent St., that was parading before his eyes.—He thought London was really beautiful.

Habían ya quitado la mesa, cuando Rafael pensó en pedir una copa de coñac.—«Será muy caro», fué su primer pensamiento, «pero ya la comida lo ha sido bastante; de modo que, preso por uno, preso por mil.» —Se la trajo el camarero español que le había servido, quien se puso a charlar con él.—Le contó que estaba en la casa muchos años.—De niño podía imitar a cualquiera.—Esto divertía mucho al dueño, quien le hacía ir al restaurante con frecuencia. Un día oyó una conversación entre dos personas y supo que le habían ofrecido un negocio y habían conseguido engañarle.—El chico, entonces, les siguió; los hizo detener por la policía y recuperó el dinero devolviéndoselo.—En recompensa *(as a reward)* lo recibió en su casa y el muchacho empezó a aficionarse a la cocina, pero aquél prefirió tenerlo en el restaurante, porque confiaba mucho en él.—Sólo una vez en que se le olvidó recoger las cucharas de plata y una se perdió, se enfadó mucho; él quiso humillarlo diciéndole unas cuantas verdades y llamándole «viejo chapado a la antigua», pero fué despedido *(dismiss)*.—Ahora reconocía que le había estado bien empleado. Pero al día siguiente volvió al restaurante.—Se desdijo de sus palabras y lo tomaron de nuevo.

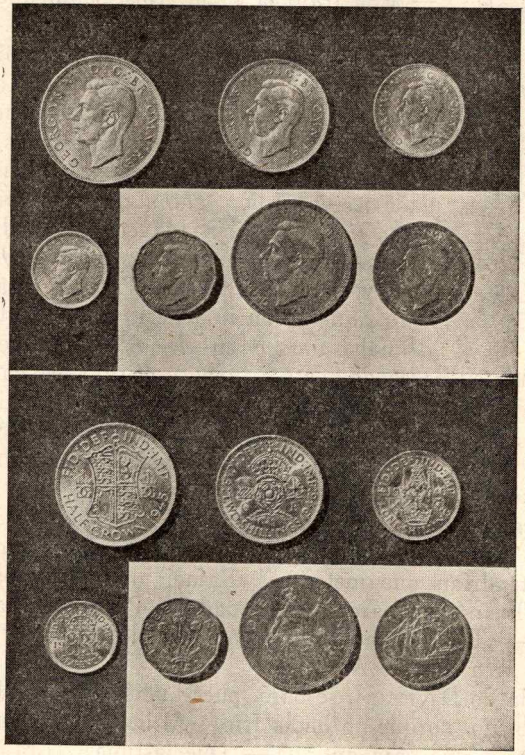
Cuando el camarero terminó esta larga y aburrida *(boring)* relación de su vida, Rafael pagó y se marchó. Al ponerse el abrigo notó que le venía ancho.—Se lo tendrían que meter.—A Rafael no le gustaban nada charlas de esta clase.—En eso se parecía a su padre.—Pero el restaurante le había gustado mucho.—«Tengo que anotar el nombre de la calle», se dijo, y tomó el autobús para ir a Marble Arch.

En la esquina de Davies St. se bajó, pues quería ir a la plaza de Berkeley. —Se quitó el abrigo, porque no hacía frío.—Al llegar a la plaza, vió que estaban echando abajo una casa antigua.—¡Qué lástima! ¡Era tan bonita!—Ya le habían dicho que Mayfair era encantador.—No le iba a ser difícil que le gustara Londres.—El día que se hubiera de marchar, al despegar el avión, iba a ser un momento muy triste.—Y tomando la calle de Berkeley se marchó hacia Piccadilly.—Se paró un momento a ver las pipas de Bewlay.—Había una preciosa en el último estante del escaparate, pero en aquel momento la cogieron para bajarla y ponerla en el primero.

17th

SEVENTEENTH LESSON

MONEY, WEIGHTS AND MEASURES



VOCABULARY

Pound	
(lb.: 16 oz.)	Libra (453'6 gr.)
Ounce (oz.)	Onza (28'35 gr.)
Stone (st.)	14 libras (6'35 Kg.)
Hundredweight	
(cwt.)	112 libras (50'8 Kg.)
Ton	Tonelada (1.016 Kg.)
Pint	Pinta (0'568 l.)
Quart	Dos pintas (1'136 l.)
Gallon	Galón (4'546 l.)
Inch (in.)	Pulgada (2'54 cm.)
Note	Billete de banco
Foot	
(ft.: 12 in.)	Pie (30'48 cm.)

Yard
(yd.: 3 ft.) Yarda (91'44 cm.)
Furlong
(220 yds.) 220 yardas (201'16 metros)
Brass Bronce

Mile
(176 yds.) Milla (1.609'3 m.
Bushel (Amer.) 35 ls. (para granos generalmente)
To abbreviate Abreviar

GRAMMAR

Spelling (continued).—THE CLASSICAL AND ROMANIC TYPES.—Aparte la duplicación de consonantes después de vocal breve (ej., *common)*, además de la no duplicación de *l* y *r* y duplicación de *s* tras vocal breve (ej., *compel, refer, discuss)*, la característica más típica de este grupo es la variedad de símbolos empleados para denotar sonidos sibilantes. Esto es resultado de la dilatada palatalización de los sonidos de *s, k, t* y *g*, que tuvo lugar en los primeros períodos de las lenguas románicas, y finalmente dió origen a pronunciaciones nuevas, mientras la antigua ortografía se conservaba. Las varias formas de representar los sonidos de *s, z, sh*, etc., son los siguientes:

1.° El sonido de *s* se indica por:
s, como en *basis, counsel, morsel.*
ss, como en *essay, fossil.*
c, como en *advice, civil.*
cs, como en *scene, crescent.*

2.° El sonido de *ks* se indica por:
x, como en *annex, context*, etc.
cs, como en *ecstasy* (pero también *ext-).*
cc, como en *eccentric, accident*, etc.
xc, como en *exceed, excite*, etc.
xs, como en *xs*, como en *exsect*, etc.
xsc, como en *exscind*, etc.

3.° El sonido de *z* se indica por:
z, como en *baptize, lizard*, etc.
s, como en *advise, desert*, etc.

4.° El sonido de *sh* se indica por:
sh, cuando es final, como en *finish, astonish*, etc.
sch, en *schist, schedule*, etc.
s, cuando es inicial, en *sure, sugar*, etc.
si, después de *l, n, r*, en *-sion*, como en *compulsion, declension*, etc., y también en *Asia, Persia.*
ss, en *assurance, pressure*, etc.
ssi, como en *admission, Prussia, Russia*, etc.

ce, como en *ocean*, etc.
ci, como en *ancient*, *gracious*, etc.
sci, como en *conscience*, etc.
ti, en muchas palabras acabadas en *-tion*, *-tious*, *-tial*, etc., como en *action*, *ambitious*, *initial*, etc.
t, en *ingratiate*, etc.

5.° El sonido de *j* (en *jug*) se representa por:
j inicialmente, como en *January;* después de prefijos, como en *object* y en el centro de la palabra, como en *majesty*.
g, ante *e*, *i* e *y*, en gran número de palabras, como en *gender*, *angel*, *college*, etc.
dge, final, como en *partridge*, etc.
En palabras de origen griego hay algunos rasgos característicos, como *ph*, con sonido de *f*, como en *phonetic*, *emphatic*, etc.
ch, representando el sonido de *k*, como en *chaos*, *architect*, etc.
th, con el sonido sordo de *thin*, como en *theatre*, *aesthetic*, *catholic*, etcétera.

En cuanto a las VOCALES, el tipo clásico y románico de ortografía difiere del indígena, en que no se puede aceptar la regla de que la vocal breve va seguida por consonante doble y la larga por simple (ej., *family*, vocal breve y consonante simple).

IRREGULAR FORMS AND SILENT LETTERS.—Entre las formas irregulares se pueden citar como más importantes las siguientes:
th representa el sonido de *t* en *posthumous*, *thyme*, en *Thomas* y en *Thames*, etc.
sc, que normalmente sería *s*, tiene aquí el sonido de *sk* en *sceptic*, etc.
Otras irregularidades nacen de consonantes que son mudas, como la *h* inicial, en *honest*, *heir*, etc.; la *g* inicial e interna, como en *gnosis*, *sign*, etc., y precediendo a *m*, como *paradigm*, etc.
También la *l* ante *m*, como *almond*, *salmon*, etc.
La *n* final, siguiendo a *m*, como en *Autumn*, *hymn*, etc.
La *s*, en *aisle*, *viscount*, etc.

UNADAPTED FORMS.—En cuanto a las palabras tomadas del latín y del griego, sin sufrir cambio alguno, conservan la ortografía del idioma del que se derivan.

EXOTIC TYPES.—En cuanto a las palabras exóticas, hay mucha irregularidad. Diremos en líneas generales que unas veces los sonidos se representan como lo serían en palabras inglesas (ejs., *shawl*, *tea*, etc.) y otras, la forma que el vocablo tenía en el idioma al que pertenece, pasa al inglés con más o menos exactitud ortográfica (ejs., *pyjama*, *tomato*, *llama*, etc.).

—Yes, miss —he replied.

—Oh, Beach!

—Yes, miss. It was I who stole the animal. I did it for your sake, miss.

Hugo eyed him sternly.

—Beach —he said—. This is pure apple-sauce.

—Sir?

—Apple-sauce, I repeat. Why endeavour to swing the lead, Beach? What do you mean, you stole the pig for her sake?

—Yes —said Millicent—. Why for my sake?

The butler was calm now. He had constructed his story, and he was going to stick to it.

—In order to remove the obstacles in your path, miss.

—Obstacles?

—Owing to the fact that you and Mr. Carmody have frequently entrusted me with your —may I say— surreptitious correspondence. I have long been cognisant of your sentiments towards one another, miss. I am aware that it is your desire to contract a union with Mr. Carmody, and I knew that there would be objections raised on the part of certain members of the family.

—So far —said Hugo critically— this sounds to me like drivel of the purest water. But go on.

—Thank you, sir. And then it occurred to me that, were his lordship's pig to disappear, his lordship would, on recovering the animal, be extremely grateful to whoever restored it. It was my intention to apprise you of the animal's whereabouts, and suggest that you should inform his lordship that you had discovered it. In his gratitude, I fancied, his lordship would consent to the union.

... ...

—Beach —cried Millicent—, you're an angel!

—Thank you, miss.

—A topper! —agreed Hugo.

—Thank you, sir.

—However did you get such a corking idea?

—It came to me, miss.

—I'll tell you what it is, Beach —said Hugo earnestly—. When you hand in your dinner pail in due course of time — and may the moment be long distant! — you've got to leave your brain to the nation. You've simply got to. Have it pickled and put in the British Museum, because it's the outstanding brain of the century. I never heard of anything so brilliant in my puff. Of course the old boy will be all over us.

(From «Summer Lightning», *by P. G. Wodehouse.)*

COMMENTS

APPLESAUCE = *Tonterías.*
TO SWING THE LEAD = *Marcarse un farol; sacar las cosas de quicio.*
DRIVEL OF THE PUREST WATER = *Chocheces.*
TO BE A TOPPER = *Ser un as, ser un grande.*
CORKING = *Bestial* (refiriéndose a una idea u ocurrencia).
TO HAND THE DINNER-PAIL = *Diñarla, palmarla.*
PUFF = *Vida.*
TO BE ALL OVER = *No saber qué hacerse con.*

Nótese la diferencia existente entre el lenguaje de Beach, excesivamente literario y pedantesco, y el empleado por los dos otros interlocutores, especialmente Mr. Carmody, lleno de expresiones de *argot*, típico de la clase alta inglesa.

THREE IDIOMS

Still tied to his mother's apron strings	Con la leche en los labios
To let bygones be bygones	Borrón y cuenta nueva
To ask for it	Buscarle cinco pies al gato

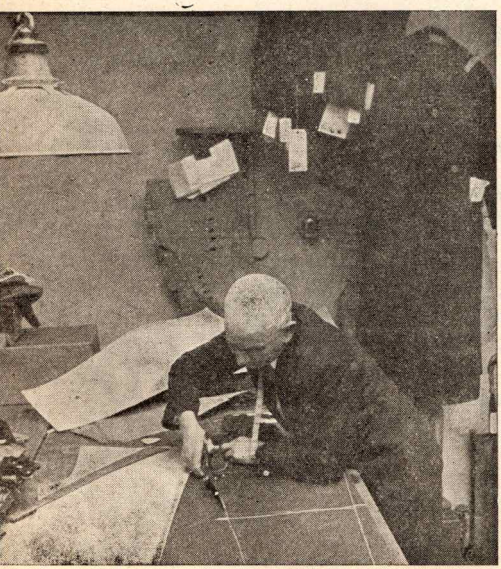
THREE COMPOUND VERBS

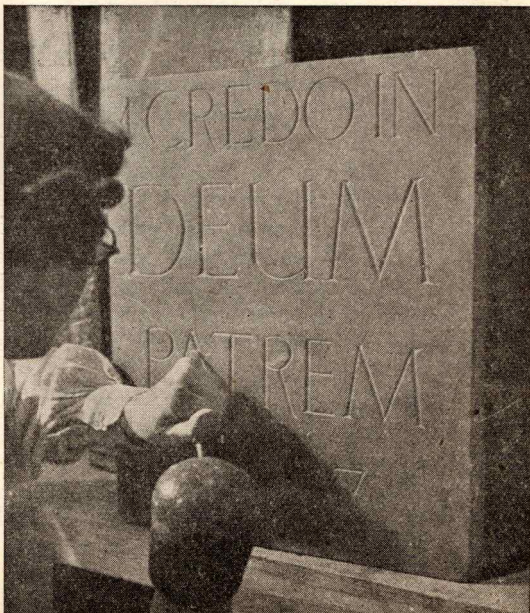
TO CUT, CUT, CUT

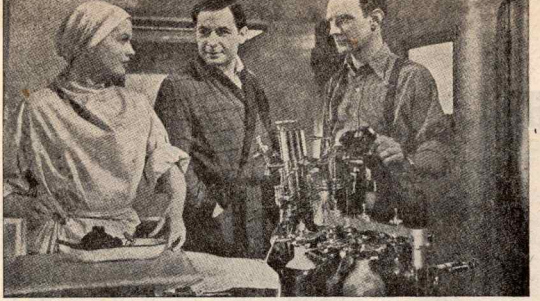
(CORTAR)

a) TO CUT OUT = **Cortar** (dando forma).—*The tailor is CUTTING OUT the coat.*

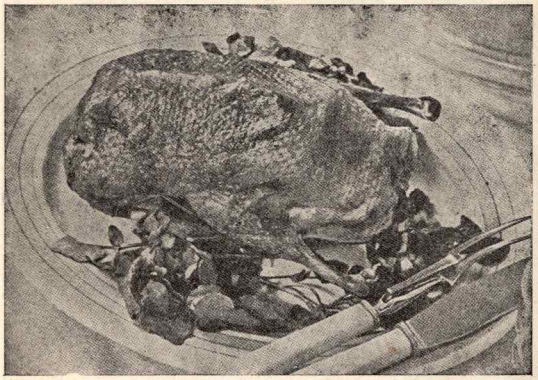
Tallar.—*She is CUTTING OUT the letters in the stone.*







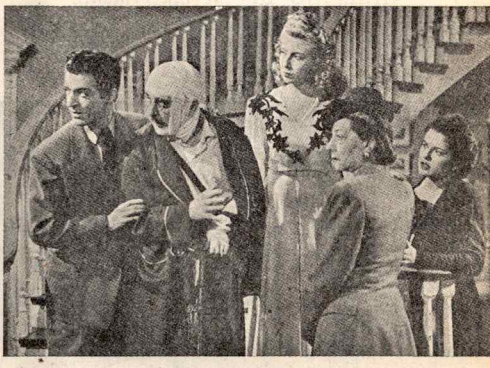
Suplantar (quitar el o la...).—*The man in the middle wants to CUT the other one OUT with the girl.*



Trinchar.—*This roast duck is going to be CUT UP.*

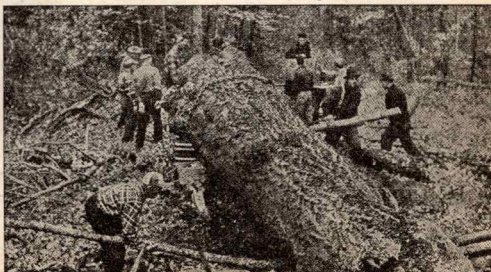
d) To CUT OFF = **Cortar** (separando).—*She is CUTTING OFF a leg of beef.*

b) To CUT UP = **Estar apenado.**—*She is very CUT UP.*

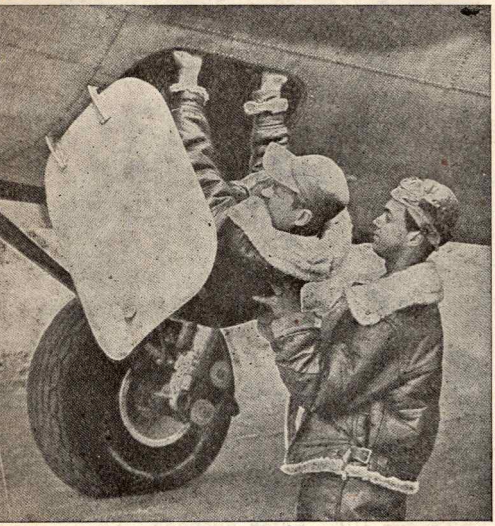


c) To CUT OPEN = **Abrir cortando.**—*That man's head was CUT OPEN.*

e) To CUT DOWN = **Derribar** (cortando).—*This oak tree was CUT DOWN.*



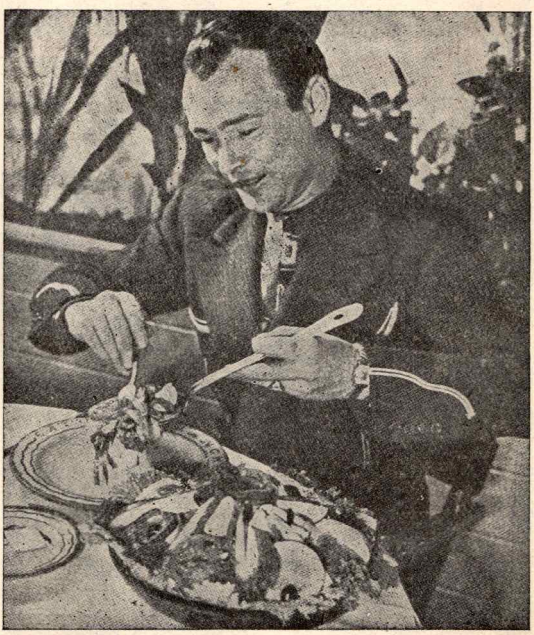
TO HELP



a) To HELP UP = **Ayudar a subir.**—*He is HELPING UP the other man.*

b) To HELP OVER = **Ayudar a pasar.**—*Nobody is HELPING the girl OVER the puddle.*

c) To HELP ON (o FORWARD) = **Hacer avanzar.**—*That man HELPS ON the boys with their work.*

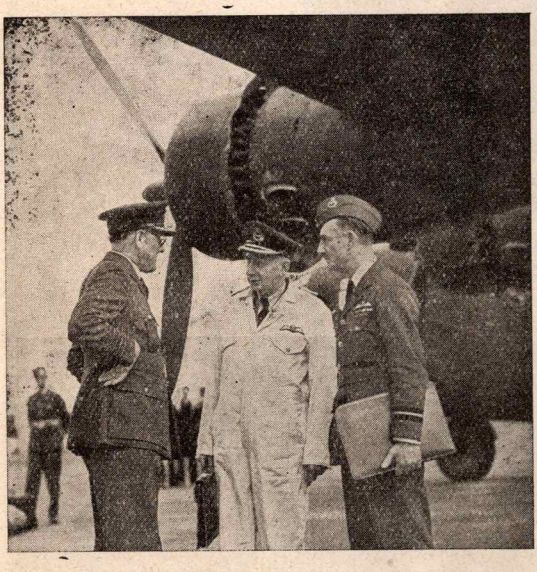


d) To HELP TO = **Servir(se).**—*He is HELPING himself TO come alad.*

e) To HELP DOWN = **Ayudar a bajar.**—*She is HELPING him DOWN.*

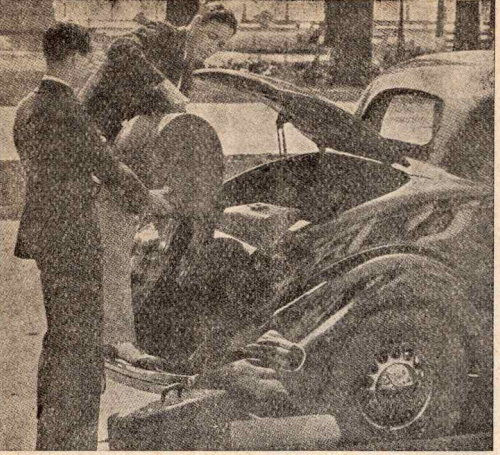
f) To HELP OUT = **Ayudar a salir** (de una dificultad).—*The soldier on the right is HELPING the other one OUT of the difficulties he has.*

TO GET, GOT, GOT



a) To GET ALONG = **Estar de acuerdo.**—*They GET ALONG very well.*

b) To GET ABOUT = **Moverse.**—*In those dances men must GET ABOUT very quickly.*



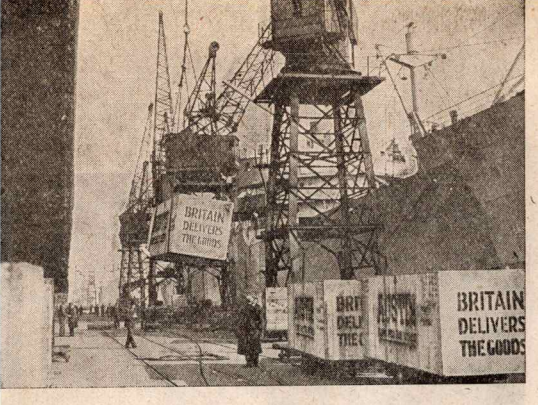
Viajar.—*He likes TO GET ABOUT a great deal.*

Ponerse a hacer algo.—*He GOT ABOUT cooking his own food.*

c) To GET AT = **Sobornar.**—*The servant is going to be GOT AT.*

Reírse de (alguien).—*The little man is being GOT AT.*

Insinuar.—«*What are you GETTING AT?*», *asked the old man.*



d) To GET OFF = **Enviar.**—*Those goods are being GOT OFF by sea.*

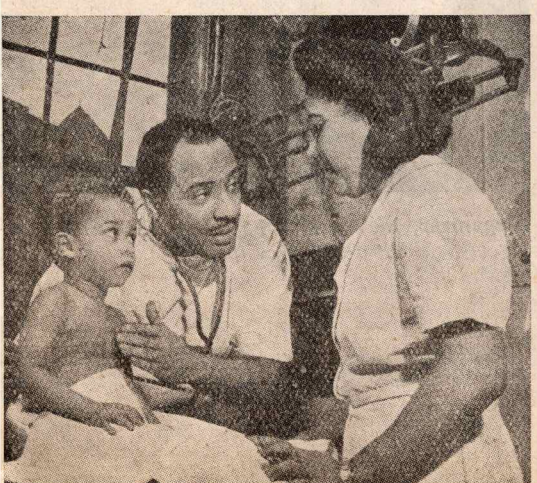
Partir.—*The boy and the cattle GOT OFF very early in the morning.*

Trabar conocimiento (fam.).—*They GOT OFF in this house.*

e) To GET ON = **Molestar, excitar.**—«*You GET ON my nerves*», *Cleopatra said to Caesar.*

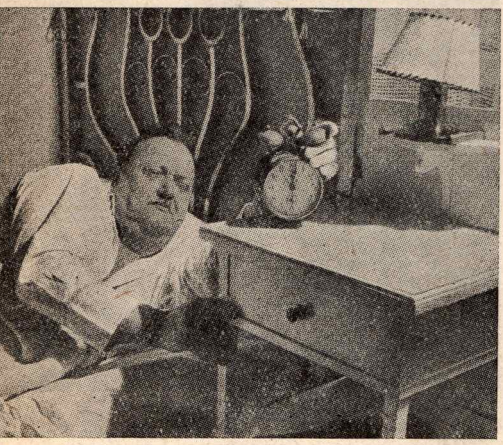
Mejorar (de una enfermedad).—«*The child is GETTING ON*», *said the doctor.*

f) To GET ROUND = **Persuadir.**—*They GOT ROUND the children to make them sing.*

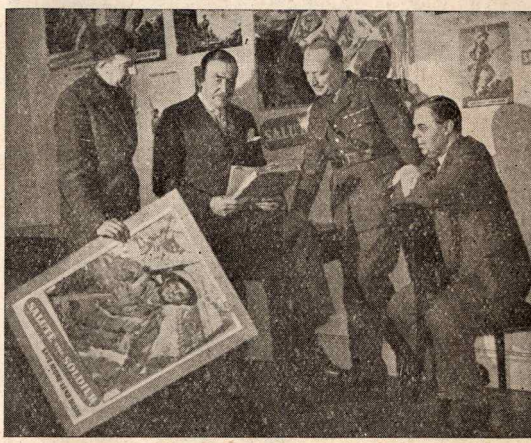


Propalar (con significado similar se puede usar *to get about).* — *It is GETTING ROUND that they play very well.*

g) To GET THROUGH = **Malgastar.** — *He doesn't like TO GET THROUGH his money.*



h) To GET UP = **Levantarse.** — *It is time to GET UP.*



Organizar, inaugurar.—*They are GETTING UP a saving compaign.*

Vestirse.—*The children are very well GOT UP in this play.*

EXERCISES

In this lesson you have seen English money, weights and measures. The notes are the £ 1, £ 5, £ 10, £ 20, £ 50, £ 100, £ 200, £ 500, and £ 1.000. Besides these, there is a 10s. (shilling) note. You may see the £ 5, £ 1, and 10s. in the picture.

The silver coins are, the SHILLING *(the pound has twenty of them), the* TWO-SHILLING *piece, the* HALF CROWN *(worth two shillings and sixpence), the* SIX PENCE *and the* THREEPENNY PIECE. *This is made of a mixture of copper and brass, and it is not round, but twelve-sided.*

The word shilling *may be abbreviated by an "s" or adding a line to the*

figure, thus 5s. or 5/. There is also the GUINEA *(worth 21s.) which has no real existence, but some things are sold in guineas, like suits, horses, pictures, etc.*

The copper coins are, the PENNY, *abbreviated to "d" from the lat.* denarius

(the shilling has twelve of them), the HALF-PENNY *and the* FARTHING. *Most of them are in the picture, at the beginning of the lesson.*

The American unit is the dollar ($). In the dollar there are 100 cents.

Talking about weights, we have first the OUNCE. *Some things, like sugar, cheese or fruit (such as apples, strawberries, but not oranges or lemons) are*

bought by the POUND, HALF-POUND *or* QUARTER POUND. *Then we have the* STONE. *People's weight is always given in* stones *and* pounds.

Liquids *are measured in* PINTS, QUARTS *and* GALLONS; *and for length we have* INCHES, FEET, YARDS *and* MILES.

Guillermo se ha levantado muy temprano esta mañana porque quiere escribir a Dorotea una larga carta. Después de bañarse y afeitarse, y antes de desayunar, se puso a hacerlo: «Madrid, 25 de mayo de 1947», comienza. «Mi querida Dorotea: Te supongo apenada o, quizá, enfadada, porque hace varios días que no te he escrito. Pero la culpa no es mía. He estado enfermo en cama y ahora, que ya estoy mejor, cojo la pluma para darte una gran noticia: que ya el próximo mes dejo España. Partiré hacia el quince de junio en avión, porque no quiero malgastar tiempo. Las maletas las enviaré en barco». — Entonces llamaron a la puerta. — «Adelante», dijo Guillermo. Era la doncella con el desayuno. Lo dejó sobre la mesa y salió de la habitación.— Guillermo apartó el papel y la pluma y se sirvió un buen pedazo de jamón. En la pensión le daban desayuno a la inglesa.—Cuando terminó siguió con la carta: «Estoy muy triste por dejar España, pues es un país que me gusta mucho. He trabado conocimiento con mucha gente simpática. He viajado, como ya sabes, por todo el país, y he visto centenares de cosas interesantes. Aunque ya te lo he contado en mis cartas, ya te daré más detalles cuando nos veamos. Por otra parte *(on the other hand)* tengo muchísimas ganas *(to long)* de verte y de volver a Inglaterra. Espero que nadie me haya suplantado contigo. Pienso en cuando volvamos a pasear por Londres, cuando te coja del brazo para ayudarte a pasar Regent St., y en cuando vayamos a Simpson's a

almorzar. ¿Hay más carne ahora? Me gustaría ver cómo trinchan un pollo asado. En menos de un mes estaré contigo.

Por correo aéreo te envío un libro que me gustaría que leyeras. Hay una escena magnífica en el tercer capítulo *(chapter)*. Ya me dirás si te gusta tanto como a mí.

Y ahora te voy a contar cuál ha sido mi enfermedad. Un día quise ayudar a bajar la escalera de la casa donde vivo a una señora muy vieja que no podía hacerlo sola. Pero nos caímos los dos, y un hombre que subía, en vez de ayudarnos, se apartó *(step aside)* a un lado y nosotros caímos hasta el final de la escalera. La señora se rompió una pierna, y como es muy vieja se la han tenido que cortar. Yo no tenía nada roto, pero sí me sentía muy mal. Me ayudaron a subir a mi casa y me metí en la cama, donde he estado una semana. Me dolía muchísimo la cabeza y pensaba en si sería por lo que me había pasado y si tendrían que abrírmela. Pero gracias a Dios ya estoy bien, sin que me la hayan abierto. En la pensión se han portado muy bien conmigo. Demasiado bien, pues una de las muchachas estaba siempre entrando en la habitación a ver si quería algo y me excitaba.

Hoy pienso salir. Es un maravilloso día de primavera. Voy a dar un paseo por un parque lleno de árboles. Me han dicho que están cortando algunos y es una lástima, porque eran magníficos. Después iré al sastre. Me telefoneó que me iba a cortar las solapas de la chaqueta del traje que he encargado y me pidió que fuera a ver si me gustaban. Este año me he hecho media docena. No creas que malgasto el dinero. Es que quiero ir muy bien vestido a Londres. Espero que no te rías de mí, pero quiero estar muy elegante.

En el despacho ha hecho muy buena impresión la forma como he trabajado y se rumoreaba que el jefe iba a escribir a mi padre contándoselo.

Esta tarde iré a un cine que inauguran hoy, con un amigo que me ha hecho avanzar mucho en mi trabajo y que me ha ayudado a salir de más de una dificultad. Le tengo mucha simpatía y estamos de acuerdo en todo. Me gustaría que viniera a Inglaterra para nuestra boda.

Te he comprado muchas cosas. De esa manera espero sobornarte y que me perdones el dinero que he gastado en trajes, camisas, zapatos, etc. Ya verás las camisas qué bien las lavan aquí. Es espléndido.

No quiero entender lo que insinuabas en las últimas líneas de tu última carta. Anota lo que te digo: la boda será en agosto y antes del quince. Pero ni un día más tarde. Aunque quiero creer que lo que decías era una broma.

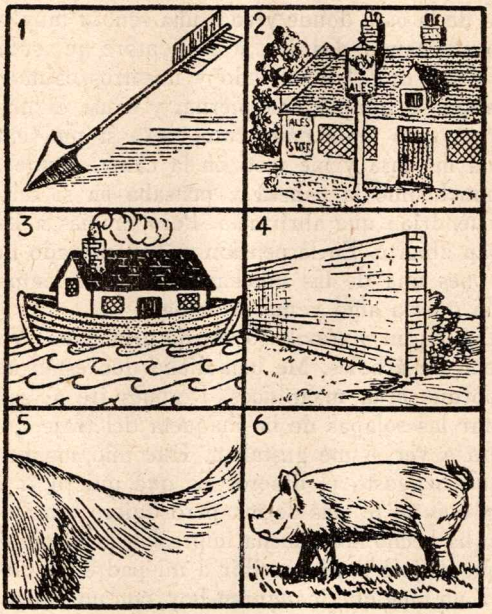
¿Te parece que la carta es bastante larga? Si la hubiese tenido que escribir hace miles de años, cuando se tallaban en piedra, ¿cuánto crees que hubiera pesado?

Siempre tuyo, GUILLERMO.»

A RIDDLE

The name of each object shown here is part of a bird's name. In no case is it necessary to add more than three letters to complete the name.

What are the birds?

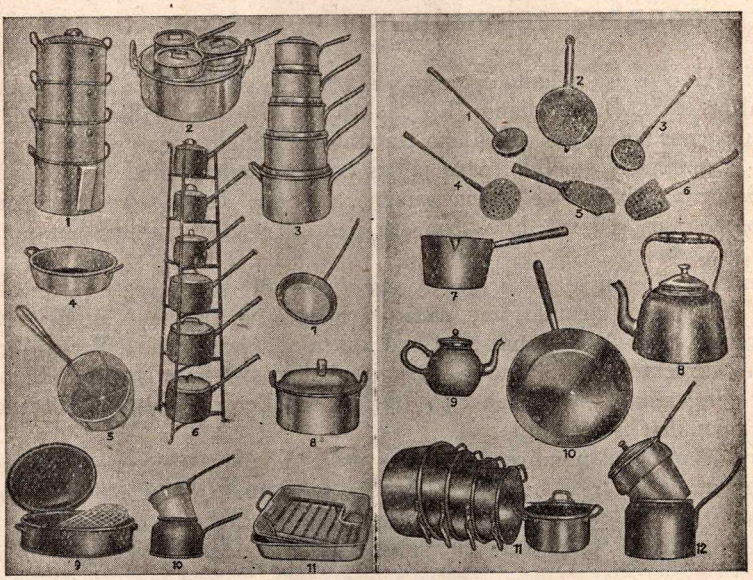


18th

EIGHTEENTH LESSON

COOKING

PANS



1. Three-Tier Steamer. — 2. Bain Marie. — 3. Nest of Enamel Saucepans. — 4. Preserving Pan. — 5. Frying Basket. — 6. Saucepan Stand. — 7. Frying Pan. — 8. Fish Kettle. — 9. Roaster. — 10. Enamel Milk Saucepan or Porridge Boiler. — 11. Double Roasting Pan with Meat Stand.

1. Ladle. — 2. Strainer. — 3. Ladle-strainer. — 4. Egg-slice. — 5 and 6. Fish-slices. — 7. Saucepan. — 8. Kettle. — 9. Teapot. — 10. Frying Pan. — 11. Nest of Stewpans. — 12. Milk-boiler or Porridge-pot.

VOCABULARY

Heat	Calor	*Parsley*	Perejil
Slice	Rebanada	*Fat*	Manteca, grasa
Lemon	Limón	*Top*	Parte alta de algo
Juice	Zumo	*Cayenne*	Pimentón

Sheet	Lámina (de cualquier materia), hoja
Tender	Tierno
Thoroughly	Enteramente, a fondo
Round	Redondel
Pat	Pella
Crisp	Tostado, quebradizo, vigoroso
To chop	Tajar, picar carne
To fry	Freír
To bake	Cocer
To grill	Asar en parrillas
To knead	Amasar
To peel	Mondar
To stamp	Troquelar, marcar
To garnish	Guarnecer
To mix	Mezclar

CORRECT CEREMONIOUS FORMS OF ADRESS

En inglés, se usa delante del nombre, *Mister* o su abreviatura *Mr.*, que equivale al *Sr.* o *Sr. D.* castellanos. Ejs.: «Mr. Lloyd o Mr. William Lloyd». Pero hay que tener en cuenta que dicho tratamiento debe ir siempre con el apellido o con el nombre y apellido, pero jamás con el nombre sólo.

«Señor», dirigiéndose a una persona a la que debemos respeto, como los criados con sus señores, hijos con sus padres, etc., se traduce por *sir*, como «Yes, sir».

Gentleman, equivalente a nuestro *caballero*, sólo se emplea en determinados casos, como, por ejemplo, con carácter formal en una reunión de negocios, conferencia, etc. Así diremos: «Good morning, gentlemen». Pero al referirnos, no directamente, a uno o varios caballeros, emplearemos *man* o *men*, nunca *gentleman* o su plural. Ej.: «Aquel caballero que está escribiendo» = «That man that is writing».

Sir, delante del nombre de pila es utilizado por los rangos inferiores de la nobleza, *baronets* y *knights*. Ej.: «*Sir* Lawrence Olivier». Tengamos muy presente que *sir* debe ir con el nombre y apellido, como acabamos de ver, o con el nombre sólo (Sir Lawrence), pero jamás puede ir precediendo al apellido.

Señora, seguido del apellido, se traduce por *Mistress*. Ej.: «Mrs. Bridle». A veces se podrá usar con el nombre y apellido del marido, como *Mrs. William Lloyd*. No olvidemos que en Gran Bretaña, las mujeres, al casarse, pierden su apellido y toman el del marido. Así será *Dorothy Bridle*, de soltera, pero *Dorothy Lloyd*, en cuanto se case con William.

Lady es el título que corresponde a las esposas de los nobles, desde hidalgo *(knight)* hasta marqués *(marquis)*. Tampoco podremos emplear *lady* y su plural en los casos que no era correcto emplear *gentleman* y *gentlemen*.

Señorita se traduce siempre por *Miss* y su plural, como ya hemos visto. La hija mayor de una familia toma *Miss* con el apellido paterno, como *Miss Barrett;* las demás llevan siempre el nombre de pila después, como *Miss Mary Barrett*.

Lord es el título genérico que ostentan todos los miembros de la nobleza, cualquiera que sea su rango, entre barón y marqués, ambos incluídos. Los duques ostentan su propio título de *duke*. El título de *Lord* irá siempre pre-

cediendo al apellido, como *Lord Mountbatten.* En el caso de los llamados títulos de cortesía, solamente se pueden usar ante el nombre de pila. Así, *Lord Randolph Churchill.* Lord Mountbatten, antes de nombrarlo el Rey vizconde, era *Lord Louis Mountbatten.*

Veamos ahora, después de estas notas generales, algunos de los tratamientos particulares relativos a determinadas personalidades:

AMBASSADOR, BRITISH.—Por escrito nos dirigiremos a él como: «His Excellency, H. B. M.'s. Ambassador and Plenipotentiary». Empezaremos la carta: «Sir», «My Lord», etc., según el rango. Verbalmente emplearemos: «Your Excellency».

ARCHBISHOP.—«His Grace the Lord Archbishop of ——». Empezaremos la carta: «My Lord Archbishop». Verbalmente diremos: «Your Grace».

BARON.—«The Right Hon. Lord ——», or «The Lord ——». Empezaremos la carta: «My Lord». Verbalmente emplearemos: «Your Lordship».

BARON'S DAUGHTER.—Si es soltera, «The Hon.» [Christian name and surname]. Si es casada, «The Hon. Mrs.» [husband's surname]. Empezaremos la carta: «Madam». Si es casada con *Baronet* o *Knight,* «The Hon. Lady» [husband's surname]. Empezaremos la carta: «My Lady».

BARON'S SON.—«The Hon.» [Christian name and surname]. Empezaremos la carta: «Sir».

BARON'S SON'S WIFE.—«The Hon. Mrs.» [husband's surname]. Empezaremos la carta: «Madam».

BARONESS, EITHER IN HER OWN RIGHT OR HER HUSBAND'S.—«The Right Hon. the Baroness ——», «The Right Hon. Lady ——», or «The Lady ——». Empezaremos la carta: «My Lady». Verbalmente emplearemos: «Your Ladyship».

BARONET. — «Sir [Christian name and surname], Bart». Comenzaremos la carta: «Sir».

BARONET'S WIFE. — «Lady» [surname]. Empezaremos la carta: «Madam». Verbalmente emplearemos: «Your Ladyship».

BISHOP, ENGLISH. — «The Right Rev. the Lord Bishop of London», or «The Lord Bishop of London». Empezaremos la carta: «My Lord Bishop». Verbalmente emplearemos: «Your Lordship».

CLERGY.—«The Rev.» [Christian name and surname]. Empezaremos la carta: «Rev. Sir». Si es hijo de Duque o Marqués, «The Rev. Lord» [Christian name and surname]. Si es hijo de Conde, Vizconde o Barón, «The Rev. the Hon.» [Christian name and surname].

CONSUL, BRITISH.— «—— ——, Esq., H. B. M.'s. Agent and Consul-General», «Consul-General», «Consul» o «Vice-Consul», según lo que sea.

COUNTESS.—«The Right Hon. the Countess of ——». Empezaremos la carta: «Madam». Verbalmente emplearemos: «Your Ladyship».

DOCTOR.—Las iniciales D. D., M. D., LL. D., Mus. D., se colocan siguiendo al nombre, como «The Rev. John Davidson, D. D.», David Patrick, Esq., LL. D.». Pero «The Rev. Dr. Davidson», «Dr. David Patrick» se usa mucho también.

DOWAGER.—Al casarse un *Par* o *Baronet,* la viuda del anterior poseedor del título se convierte en «Dowager» y nos debemos dirigir a ella como «The Right Hon. the Dowager Countess of ——», «The Dowager Lady ——».

DUCHESS.—«Her Grace the Duchess of ——». Empezaremos la carta: Madam». Verbalmente emplearemos: «Your Grace».

DUKE.—«His Grace the Duke of ——». Empezaremos: «My Lord Duke». Verbalmente, «Your Grace».

DUKE'S DAUGTHER.—«The Right Hon. Lady [Christian name and surname], o «The Lady» [Christian name and surname]. El apellido debe ser el del marido, si es casada. Empezaremos la carta: «Madam». Verbalmente emplearemos: «Your Ladyship». Si está casada con un Par, nos dirigiremos a ella según el rango del marido. Esto no rige en el caso de los *Pares* por cortesía; así, la hija de un Duque casada con el primogénito de un Conde será, por ejemplo, «Lady Jane» (y el título de cortesía del marido).

DUKE'S ELDEST SON AND HIS CHILDREN.—Se considerará el título de cortesía como si fuera auténtico; el primogénito lleva el tercer título del abuelo y nos debemos dirigir a él como si fuera un *Par.*

DUKE'S YOUNGER SON.—«The Right Hon. Lord» [Christian name and surname], o «The Lord» [Christian name and surname]. Empezaremos la carta: «My Lord». Verbalmente emplearemos: «Your Lordship».

DUKE'S YOUNGER SON'S WIFE. — «The Right Hon. Lady» o «The Lady» [husband's Christian name and surname]. Empezaremos la carta: «Madam». Verbalmente emplearemos: «Your Ladyship».

EARL.—«The Right Hon. the Earl of ——», or «The Earl of ——». Empezaremos la carta: «My Lord».Verbalmente emplearemos: «Your Lordship».

EARL'S DAUGHTR.—Como la hija de un Duque.

EARL'S ELDEST SON, AND EARL'S ELDEST SON'S WIFE.—Como si el título de cortesía fuera verdadero.

EARL'S YOUNGER SON AND HIS WIFE.—Como el hijo de Barón y su esposa.

JUDGE, ENGLISH OR IRISH. — «The Hon. Sir —— ——», si es un *Knight* o «The Hon. Mr. Justice ——». Empezaremos la carta: «Sir». En juicio diremos: «My Lord» y «Your Lordship».

KING.—«The King's Most Excellent Majesty». Empezaremos la carta: «Sire», o «May it please your Majesty», o «Lord —— presents his duty to your Majesty». Verbalmente emplearemos: «Your Majesty».

KNIGHT OF THE BATH, OF ST. MICHAEL AND ST. GEORGE, OR OF THE STAR OF INDIA.—«Sir» [Christian name and surname], con las iniciales G. C. B., K. C. B. K. M. G. o K. S. I. added. Empezaremos la carta: «Sir».

KNIGHT OF THE GARTER, OF THE THISTLE, OR OF ST. PATRICK.—Las iniciales K. G., K. T. o K. P., según los casos, hay que añadirlas al nombre.

MARCHIONESS.—«The Most Hon. the Marchioness of ——». Empezaremos la carta: «Madam». Verbalmente emplearemos: «Your Ladyship».

MARQUESS.—«The Most Hon. the Marquess of ——». Empezaremos la carta: «My Lord Marquess». Verbalmente emplearemos: «Your Lordship».

MARQUESS'S DAUGHTER.—Como la hija de Duque.

MARQUESS'S ELDEST SON.—Como el primogénito de Duque.

MARQUESS'S YOUNGER SON.—Como el hijo menor de un Duque.

MAYOR.—«The Right Worshipful the Mayor of ——». Empezaremos la carta: «Sir». Verbalmente emplearemos: «Your Worship».

MEMBER OF PARLIAMENT.—Hay que añadir M. P. a su nombre.

OFFICERS IN THE ARMY AND NAVY. — El título profesional puede a cualquier otro. — e. g. «Admiral the Right Hon. the Earl of ——», Lieut.-Col. Sir —— ——, K. C. B.»

PREMIER.—Según su rango.

PRINCE.—Si es Duque, «His Royal Highness the Duke of ——». Si no lo es, «His Royal Higness Prince» [Christian name]. Empezaremos la carta: «Sir». Verbalmente emplearemos: «Your Royal Highness».

PRINCESS.—Si es Duquesa, «Her Royal Highness the Duchess [Christian name]. Empezaremos la carta: «Madam». Verbalmente emplearemos: «Your Royal Highness».

PRIVY COUNCILLOR.—«The Right Hon.», seguido por el nombre o título. Empezaremos la carta y verbalmente nos dirigiremos según su rango.

QUEEN. — «The Queen's Most Excellent Majesty». Empezaremos la carta: «Madam» o «May it please your Majesty». Verbalmente emplearemos: «Your Majesty».

VISCOUNT.—«The Right Hon. the Lord Viscount ——» o «The Lord Viscount». Empezaremos la carta: «My Lord». Verbalmente emplearemos: «Your Lordship».

VISCOUNTESS.—«The Right Hon. the Viscountess ——» o «The Viscountess ——». Empezaremos la carta: «Madam». Verbalmente emplearemos: «Your Ladyship».

VISCOUNT'S DAUGHTER, SON, AND SON'S WIFE.—Como a la hija, hijo y nuera de un Barón.

COMPOSITION

Write out at length the following fable:

THE SHEPHERD'S BOY AND THE WOLF.—A boy minding sheep, made it his sport to cry «Wolf», and attract the attention of men working near — they came to rescue the sheep — this was repeated — at last a wolf really did come — the boy cried for help — then men, frequently deluded, were appealed to in vain.

THREE IDIOMS

To hunt grass	Morder el polvo
To give the slip	Dar esquinazo
Till the cows jump over the moon	Cuando la rana críe pelos

A COMPOUND VERB

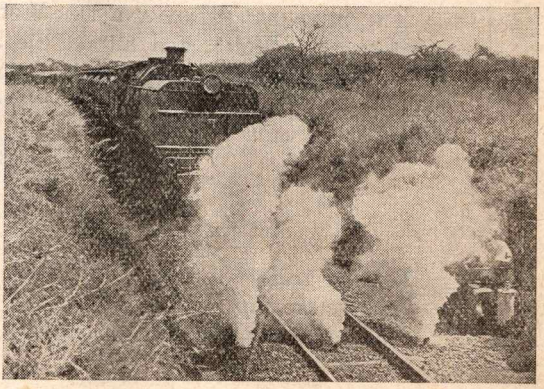
TO TURN

(GIRAR)

a) To TURN UP = **Descubrir, reaparecer una cosa.**—*The ring she had lost has TURNED UP.*

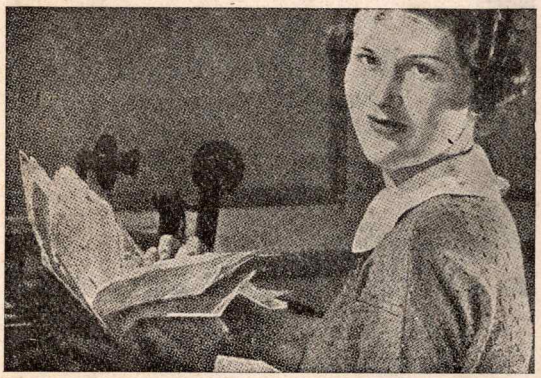
Volver.—*The dummy* (muerto). *TURNED UP his cards.*

Buscar (en un libro).—*She had TO TURN UP the number in the telephone book.*

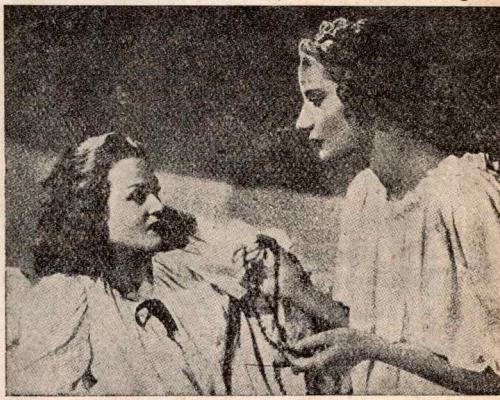


Llegar, aparecer (fam.).—*The train TURNED UP at last.*

Abandonar, renunciar a (fam.).—*She had TO TURN UP going with the others on account of her health.*

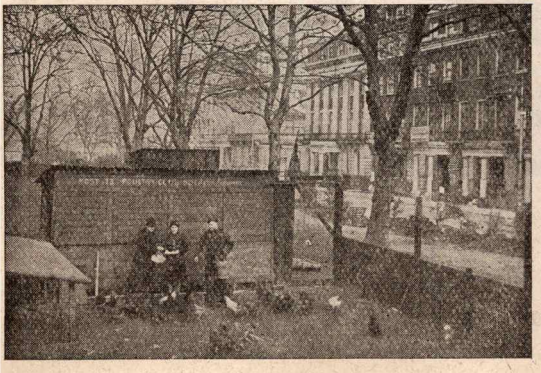


b) To TURN DOWN = **Doblar, plegar.**—*She is TURNING DOWN the pages.*



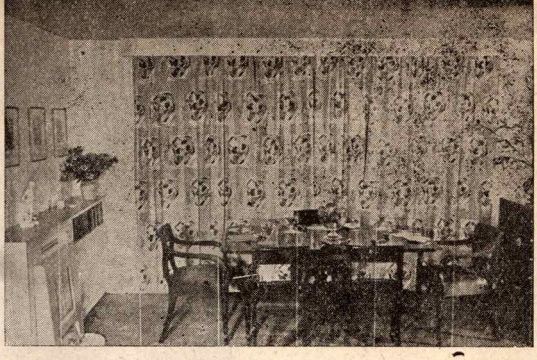
Rechazar.—*The girl on the left will not TURN DOWN her sister's present.*

c) To TURN INTO = **Convertirse en.**—*In wartime fashionable Eaton Square TURNED INTO a hen house.*

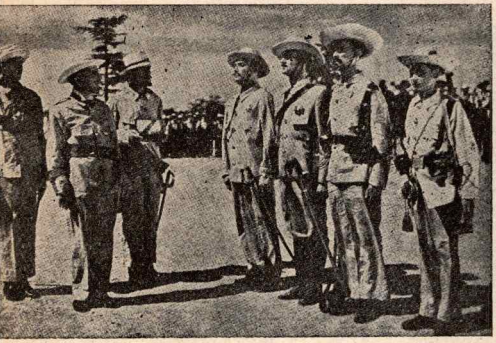


d) To TURN OUT = **Echar, arrojar de.**—*He has been TURNED OUT of the house.*

Convertirse.—*It is TURNING OUT cloudy.*

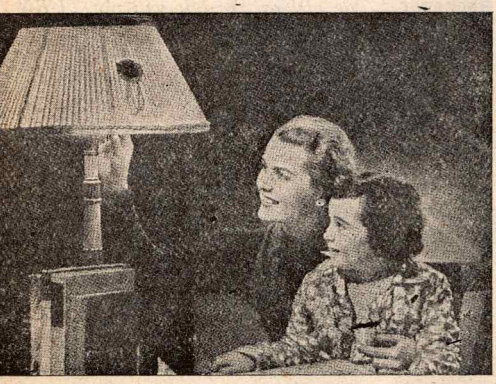


Limpiar.—*This room looks so inviting because it is TURNED OUT every day.*



Reunir, convocar (término militar).—*The captain TURNED OUT the soldiers.*

Presentarse (acudir a una llamada).—*The women TURNED OUT.*

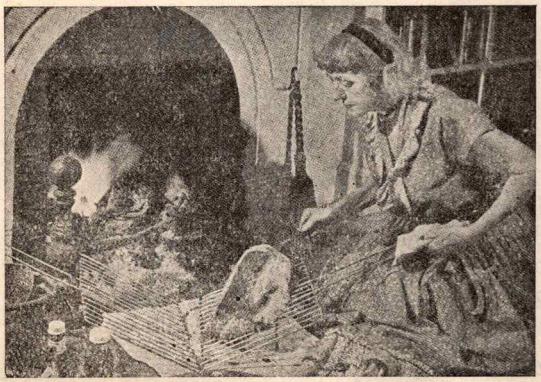


Apagar.—*She is TURNING OUT the light.*

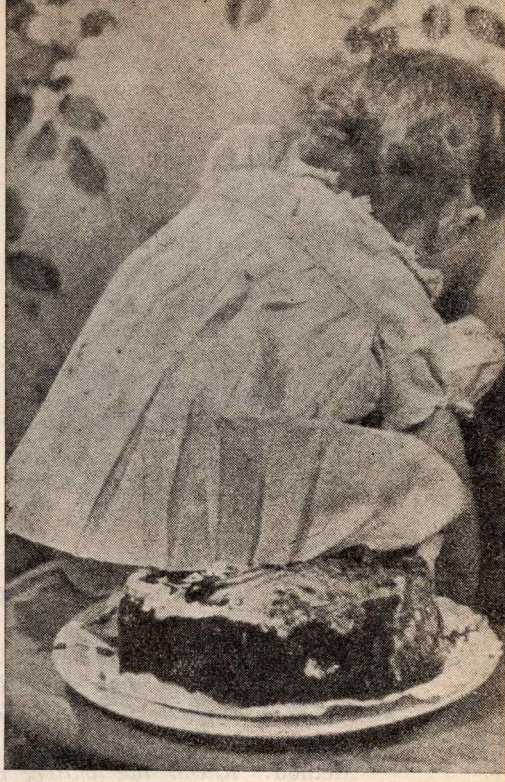
e) To TURN IN = **Irse a la cama** (fam.).—*They TURNED IN a few minutes ago.*

f) To TURN OFF = **Echar, arrojar de.**—*He was TURNED CFF the rocking-horse.*

h) To TURN OVER = **Hojear.**—*They are TURNING OVER those papers.*



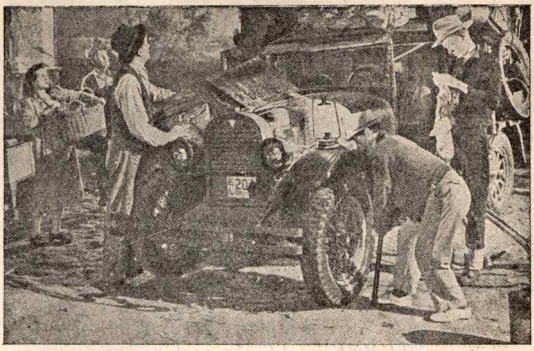
Dar vuelta.—*She is TURNING OVER the ham.*



g) To TURN FROM = **Apartarse de.**—*The child TURNED FROM the cake.*

Ganar (negociando).—*The boy TURNED OVER a little money last week.*

Entregar(se).—*The woman was TURNED OVER to the military police.*



i) To turn AWAY = **Despedir, echar.**—*Their landlord has TURNED them AWAY and they are going to look for a new house.*

EXERCISES

A RECIPE (receta culinaria). — BEEFSTEAK AND FRIED POTATOES. — Ingredients: *2 lb. of rump steak, 1 1/2 ozs. of butter, 1 good teaspoonful of finely chopped parsley, 1/2 teaspoonful of lemon-juice, cayenne, salt, 4 or 5 potatoes, frying-fat.*

Method: *Knead the butter, parsley, lemon-juice, and a little cayenne together, spread the mixture smoothly on a plate, and put it aside, to become firm* (duro) *and cold. Peel the potatoes, cut them across into slices, and dry thoroughly in a cloth. Have ready a deep pan of fat, put the potatoes into a frying-basket, lower them into the fat, and cook until tender. Stand the basket and potatoes on a plate or baking-sheet until the fat boils up again, then replace them in the pan, and fry for 2 or 3 minutes to make them crisp. Meanwhile grill the steak over a clear bright fire, and stamp the* maître d'hôtel *butter into rounds, by means of a small cutter. Serve the steak on a hot dish, garnish with the potatoes, with the pats placed on the top.*

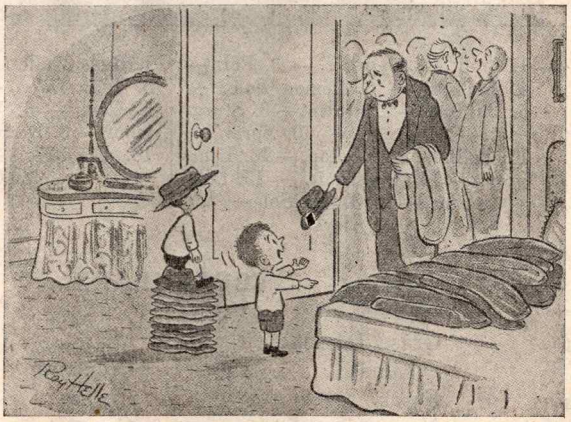
Time: *7 to 10 minutes to cook the steak, according to thickness. Sufficient for 5 or 6 persons.*

ANOTHER RECIPE.—HOW TO MAKE TEA.—*First warm the teapot with hot water; then put a teasponful of tea for each person, and one for the teapot. Pour the boiling water on the tea, and let it stand for five minutes.*

Dorotea está sentada en su habitación hojeando las páginas de un libro que Guillermo le ha enviado de España.—Está buscando en él la escena tan bonita de que le hablaba en su carta. La carta en la que le dice que ya va a volver. Está muy contenta, porque Guillermo, además de aprender, ha ganado mucho dinero negociando. Podrán comprar muebles y tener una buena casa. —Y ahora, al empezar a recordar, deja el libro sobre el regazo *(lap)* y **mira** por la ventana, sin ver nada más que escenas ya pasadas. Cuando Guillermo

y ella empezaron a salir juntos.—Algunas veces le daba esquinazo y él se ponía furioso. — Y siendo pequeño Guillermo hizo morder el polvo a otro que quería jugar con Dorotea. — El chico se apartó de ella y no volvió más.—El día que él dijo que le gustaba, le prometió que se casarían pronto si ella quería, pero Dorotea le contestó: «Sí. ¡Cuando la rana críe pelos!», porque no creía que Guillermo trabajara. Lo habían echado del colegio por no estudiar.—Pero después cambió y se convirtió en un chico muy serio.—Hasta cuando salían, siempre aparecía antes de la hora en que habían de encontrarse.—Se levantó y fué a un cajón a buscar la foto que le había enviado.—Y entonces encontró otra que les hicieron juntos en Trafalgar Square unos días antes de marchar él a España. — Siguió buscando, pero como no podía encontrarla, por fin abandonó su propósito.—¿Dónde estaría?—Ahora se acordaba que una vez, de pequeños, se pelearon y ella le devolvió todos sus regalos.—¡Y qué regalos!—Bolitas de cristal *(marbles)*, mariposas *(butterfly)*, etc.—Pero todo esto había sucedido hacía ya unos años y ahora ella se iba a convertir en una ama de casa.—Un reloj dió las diez.—Era hora de irse a dormir.—Llamó a la doncella, pero nadie se presentó.—«Me desnudaré sola», se dijo.—Al ir a coger las zapatillas las encontró cubiertas de polvo.—Miró debajo de la cama y también allí había una espesa capa.—«Estoy segura que esa chica no limpia bien este cuarto.»—Se metió en la cama.—¡Pero qué dura estaba!—«Nunca vuelve el colchón *(mattress)* de un lado para otro y así es que está como una piedra. Mañana le voy a decir a madre que la despida.»—Y apagó la luz.

A JOKE



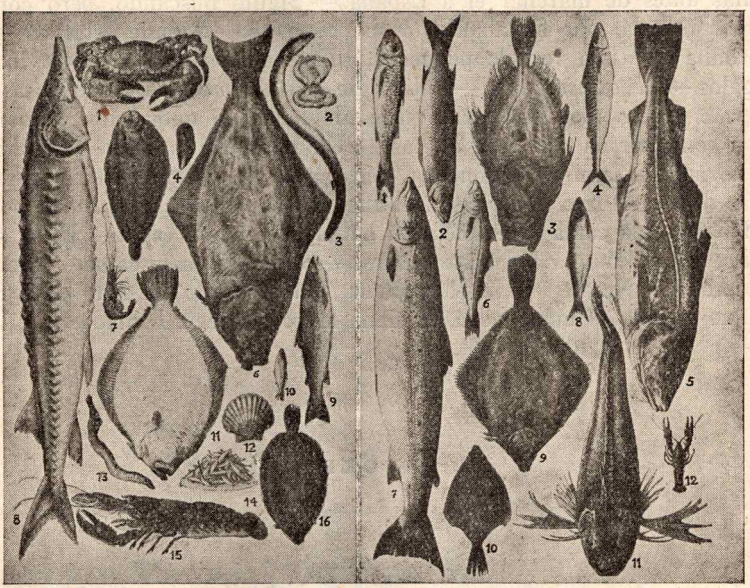
«Coats go on the bed — I take care of the hats.»

19th

NINETEENTH LESSON

COOKING (2nd)

FISH



1. Crab. — 2. Oyster. — 3. Eel. — 4. Mussel. — 5. Lemon Sole. — 6. Halibut. — 7. Prawn. — 8. Sturgeon. — 9. Trout. — 10. Sprat. — 11. Brill. — 12. Scallop. — 13. Lamprey. — 14. Whitebait. — 15. Lobster. — 16. Dover Sole.

1. Red. Mullet. — 2. Grayling. — 3. John Dory. — 4. Mackerel. — 5. Cod. — 6. Whiting. — 7. Salmon. — 8. Herring. — 9. Plaice. — 10. Flounder. — 11. Gurnet. — 12. Crayfish.

VOCABULARY

Suet	Grasa (el sebo en rama)
Raisins	Pasas
Nutmeg	Nuez moscada
Spice	Especia
Flour	Harina
Cinnamon	Canela
Crumb	Miga de pan
Crust	Corteza de pan
Currants	Pasas de Corinto

Almond	Almendra
Pinch	Pellizco, pulgarada
Rind	Piel o corteza de algunas frutas
Basin	Lebrillo
Stone	Hueso de las frutas
To grate	Rallar
To shred	Desmenuzar, hacer tiras
To stone	Deshuesar
To stir	Remover
To blend	Mezclar
To strain	Colar, pasar por cedazo
To grind	Moler
ground	Molía, molí, he molido
ground	Molido

FIGURES OF SPEECH

Vamos a dar a continuación, contestando a lo que el Cuestionario demanda, una breve enumeración de las principales figuras de dicción. Son éstas las siguientes:

SIMILE.—Que aparece cuando una cosa se compara a otra de la que suele diferir por regla general, pero con la que guarda algún punto de contacto. Ejemplo: «The ship went down like lead».

METAPHOR.—A veces es más conveniente, en vez de presentar las dos partes de un símil y compararlas, convertirlas en una sola. Así, en vez de decir: «He is as brave as a lion», podemos decir: «He is lion-hearted».

PERSONIFICATION.—A menudo da mayor animación a la frase escribir sobre alguna idea como si fuese una persona viva. Por ejemplo: «The angry sea».

ONOMATOPOEIA.—Existe la onomatopeya cuando el autor, al describir una acción o escena, usa tales palabras o las combina de forma que sugiere a la imaginación del lector la escena o acción que está siendo descrita, llegando hasta imaginarse que oye los sonidos que la acompañan. Ejs.:

«Myriads of rivulets hurrying through the lawn;
The moan of doves in immemorial elms;
And murmuring of innumerable bees.»

Al elegir el autor estas palabras y combinarlas de esta forma parece que oímos el sonido del arroyo, el susurro de las abejas, el quejido de las palomas.

PUN.—El juego de palabras o equívoco existe cuando se usa una que puede tener más de un significado, buscando producir un efecto. Ej.: «Some say that life is good, but I think it depends upon the *liver*».

ALLITERATION.—Existe cuando una letra (o letras) se repite en los comienzos de palabras o sílabas para dar una calidad musical a la prosa o al verso. Ejemplo: «The Lotus *b*looms *b*eside the *b*arren peak».

Punctuation.—El uso de los signos de puntuación es en inglés poco más o menos igual al castellano. Unicamente el guión largo *(dash)* significa para

nosotros una novedad, por lo que expondremos a continuación los casos en que se emplea:

a) Para indicar una interrupción o cambio brusco en la frase:

«Here lies the great —— false marble where?
Nothing but sordid dust lies here»

b) Para señalar aquellas palabras usadas en aposición o aclaración: «Nothing comes amiss to her nimble fingers, —— spoons and forks as well as purses».

c) Para resumir una materia que consta de varias partes: «Health, friends, position, happiness —— all are gone».

d) Para indicar una vacilación o tartamudeo al hablar: «I —— er —— I believe —— er ——that we shall —— er ——».

e) Para indicar una pausa larga y significativa, como la que uno haría al leer en voz alta o al hablar, si quisiese aumentar el efecto de la palabra o palabras que siguen: «They would have made an ill-matched pair, but happiness may still be theirs —— in other company».

COMPOSITION

Write in as few words as possible an account of the following:

THE TRAVELLERS AND THE BEAR.—Two men, travelling together on foot, were met by a bear. One of them without losing a moment, being younger and more active than the other, climbed up a high tree that was hard by, and hid himself among the branches. The other, being unable to follow him, threw himself flat on the ground and lay there motionless as if he were dead. The bear came up to him, and snuffed at his ears and face; but as the man threw himself flat on the ground and lay there motionless as if he were dead. and left him; for a bear will not eat a dead body, unless he has killed the body himself. The younger man, having come down from the tree, said to his friend: «I saw that bear put his mouth close to your ear; what did he say to you?» «He told me», said the other, «to avoid the company of those who in time of danger think only of their own safety and leave their friends in the lurch.»

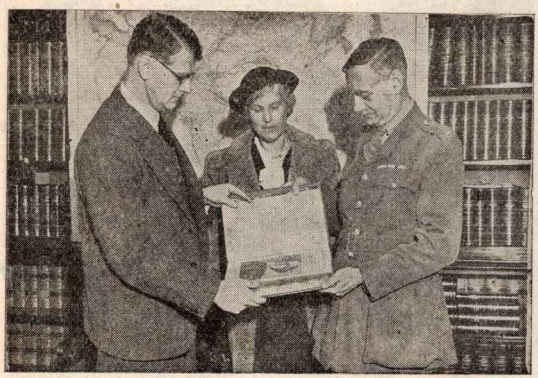
THREE IDIOMS

To make no bones about something	No vacilar
To take the cake	Llevarse la palma
To be a card	Traérselas (una persona)

THREE COMPOUND VERBS

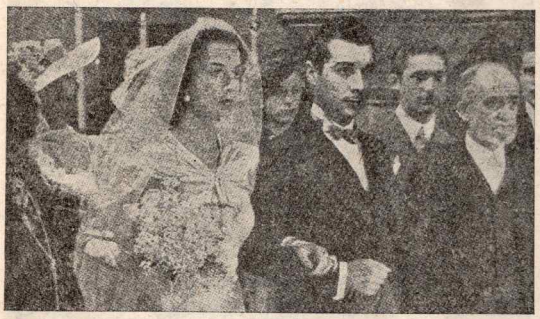
TO GIVE, GAVE, GIVEN

(DAR)



a) To GIVE AWAY = **Otorgar, ceder.**—*The Major is GIVING AWAY the book to the other man.*

Traicionar(se), vender(se). — *They are GIVING AWAY their secret thoughts.*

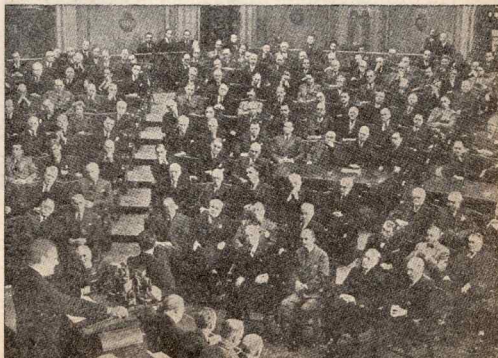


Apadrinar (en el matrimonio).—*The bride is GIVEN AWAY by her father.*

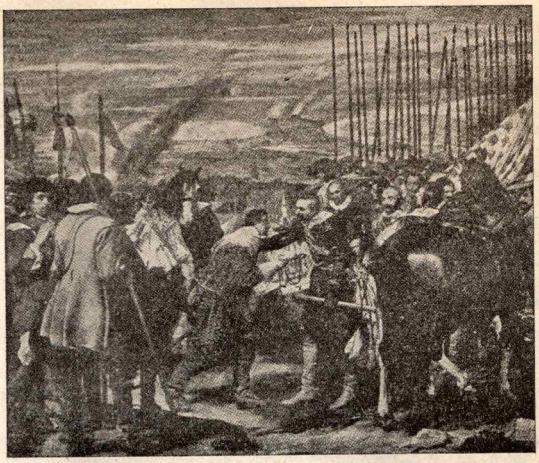
b) To GIVE IN = **Ceder** (consintiendo). — *He asked her father to let her come with him but he didn't GIVE IN.*

c) To GIVE OUT = **Distribuir.** — *That boy is GIVING OUT flowers.*

Anunciar.—*The Speaker of the House is GIVING OUT the fall of the Government.*

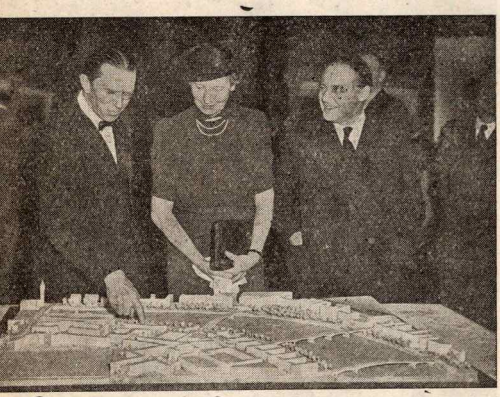


Agotarse.—*He doesn't know whether he'll have to buy more, because his stock of it is GIVING OUT.*

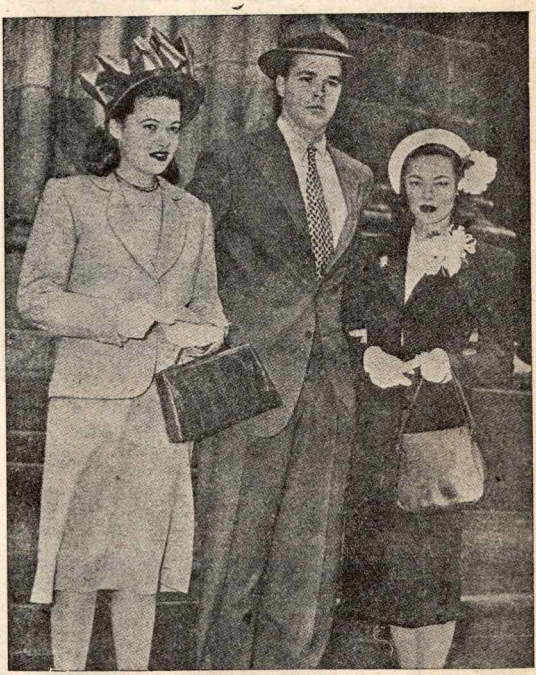


d) To GIVE UP = **Rendir, entregar.**—*The defenders of Breda GAVE UP the keys of the city to Spinola.*

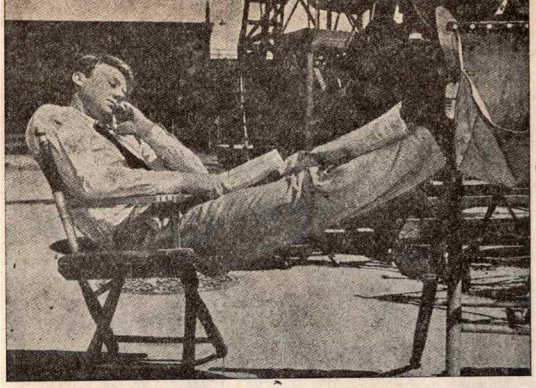
TO FALL, FELL, FALLEN



a) To FALL THROUGH = **Fracasar.**—*He is telling her that the housing programme will not FALL THROUGH.*

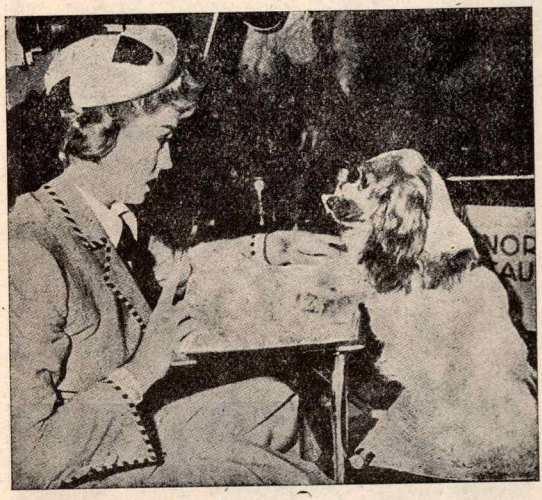


b) To FALL IN WITH = **Encontrarse a.**—*He FELL IN WITH the girls at the door of the church.*



c) To FALL AWAY = **Hacerse descuidado.**—*He is FALLING AWAY and not caring for work any more.*

Disminuir.—*She works so much that the amount of bottles to be sold never FALLS AWAY.*

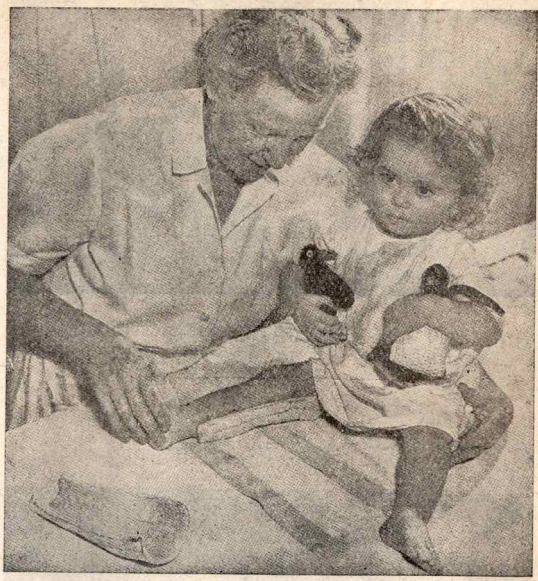


d) To FALL FOR = **Sentir atracción por.**—*She has FALLEN FOR this pretty dog.*

e) To FALL IN = **Desplomarse.** — *The roof of St. James's church in Piccadilly, FELL IN after the bombardment.*

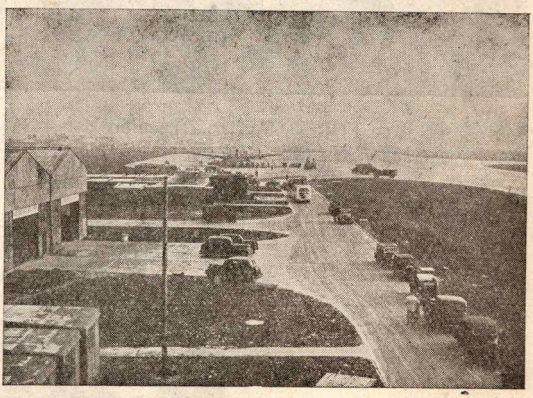
f) To FALL TO = **Comenzar.** — *At sunrise the farmers FELL TO work.*

Empezar a comer (sólo usado intransitivamente). —*When she was given the ice-cream she FELL* ***TO voraciously.***



Corresponder, tocar(le) a uno hacer una cosa. — *It FELL TO her to take care of the* ***little girl.***

g) To FALL OUT = **Reñir, disputar.**—*They have FALLEN OUT.*

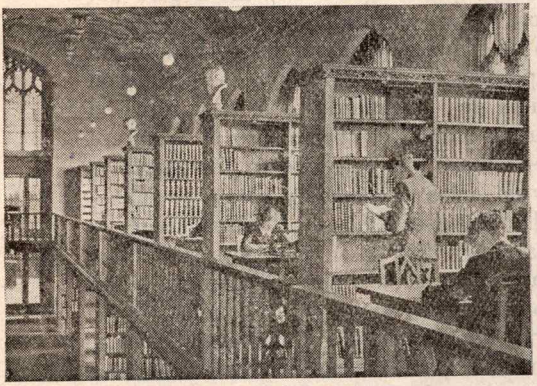


h) To FALL OFF = **Disminuir.** —*The number of cars at this airport is FALLING OFF.*

TO KEEP, KEPT, KEPT

a) To KEEP DOWN = **Oprimir, dominar.**—*«I don't want TO KEEP you DOWN», the man said to the girl.*

b) To KEEP IN = **Contener, reprimir.**—*The little girl couldn't KEEP IN her hunger.*



c) To KEEP UP = **Mantener, persistir, no cejar.**—*These people KEEP UP working for hours.*

d) To KEEP OUT = **Apartar.**—*«KEEP OUT of the way», the girl told the man.*

EXERCISES

A RECIPE.—CHRISTMAS PUDDING.—Ingredients: *1/2 lb. of beef suet, 2 ozs. of flour, 1/2 lb. of raisins, 1/4 of a lb. of mixed spice, 1/2 an oz. of ground cinnamon, 1 gill* (1/8 de litro) *of milk, 1 wineglassful of rum* (ron) *or brandy* (coñac) *(optional), 1/2 a lb. of breadcrumbs, 1/2 lb. of sultanas, 1/4 of a lb. of currants, 1 lemon, 2 ozs. of dessicated coco-nut or shredded almonds, a pinch of salt 4 eggs.*

Method: *Shred the suet. Clean the fruit, stone the raisins, finely shred the mixed peel; peel and chop the lemon-rind. Put all the dry ingredients in a basin and mix well. Add the milk, stir in the eggs, 1 at a time, add the rum or brandy and the strained juice of the lemon. Work the whole thoroughly for some minutes, so that the ingredients are well blended. Put the mixture in a well buttered pudding basin or pudding cloth; if the latter is used it should be buttered or floured.*

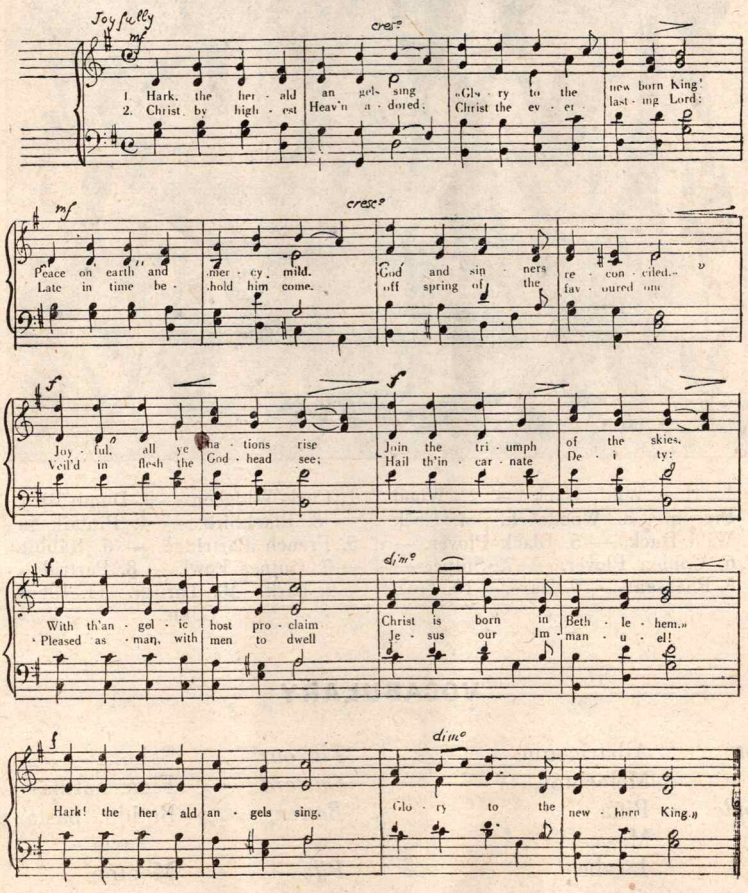
Time: *Boil for about 4 hours, or steam for at least 5 hours. Sufficient for 8 or 9 persons.*

Guillermo ha llegado ya de España. Cuando se marchó era un chico y ahora se ha convertido en un hombre. Tiene la cara tostada por el sol *(sunburnt)* y en sus ojos hay una luz de alegría, porque ya se ha anunciado su boda con Dorotea.—Ahora lo vemos caminando por Regent Street.—Tiene una cita con ella para ir a comer juntos.—Por la tarde irán de tiendas para su futura casa.—Frente a la tienda de Mappin and Webb se encontró con Luis Sands.—«¡Hola, Guillermo!»—«¡Hola, Luis!»—«¿Cuándo volviste de España?»—«Hace cuatro días.»—«Tienes muy buen aspecto.»—«Me siento muy bien y estoy muy contento.»—«¿Cuándo te casas?»»—«Dentro de un mes.»—«¿Tan pronto?»—«¿Cuanto antes, mejor.»—«Estoy de acuerdo contigo.»—¿Adónde vas ahora?»—«A Piccadilly Circus. Dorotea me espera allí a la una y media.»—«Entonces te dejo. Adiós.»—«Adiós.»—Guillermo siguió su camino.—Desde muy lejos vió a Dorotea que ya le esperaba.—¡Estaba tan bonita!—Caminó muy de prisa hasta que llegó a ella.—Y juntos se dirigieron al Café Royal, y se sentaron en una mesa de la izquierda.—Un camarero iba repartiendo menús por las mesas.—Dorotea pidió roastbeef, pero el camarero le dijo que ya se había agotado.—«Pues tomaré huevos revueltos *(scrambled)*, aunque no me gustan mucho.»—Guillermo pidió salchichas y patata cocida.—«Tengo que decirte algo desagradable, Dorotea», dijo él.—«¿Desagradable?»—«Sí, y es muy duro que me toque a mí darte la noticia.»—«¿Qué pasa?»—«Es... sobre Jaime. Me han dicho que está gastando mucho dinero en Oxford y que no trabaja nada. Un amigo mío me lo escribió a España para que yo os lo dijera. Dice que gasta mucho en beber.»—«Ya sabía algo», contestó Dorotea.—«El chico se las trae. Ha cambiado mucho. Comenzó a beber el primer mes que estaba allí y ya no ha parado. Yo me he peleado con él muchas veces.»—«Es que ahora parece que ha contraído deudas.»—«Es necesario decírselo a padre para que le ajuste los tornillos. Sé que le va a trastornar, pero no vacilaré en hacerlo.»—«Estoy de acuerdo contigo. Es preciso que renuncie a beber.» — Terminaron la comida en silencio. — Salieron a la calle. — Tuvieron suerte de encontrar un taxi que los llevó a Mount Street a una tienda de antigüedades *(old curiosity shop)* y empezaron a mirar por allí.—De pronto Dorotea vió un escritorio Chippendale maravilloso.—«Mira, Guillermo, ¿quieres que lo compremos?»—«¿Cuánto vale?», preguntó éste.—Le dijeron que cincuenta libras.—«Me parece caro.»—«Pero es que si no lo compramos nuestra sala quedará incompleta.»—Discutieron un poco y por fin Guillermo cedió.—Lo pagaron y salieron de la tienda.—«Estoy tan contenta...», dijo Dorotea.

«Desde que vi ese escritorio me sentí atraída por él.»—Siguieron caminando por Mount Street, y por South Audley Street llegaron a Park Lane.—«¡Cómo me gustaría vivir en Mayfair!», dijo Dorotea.—«Y a mí también», contestó Guillermo; «pero ahora no tenemos dinero para eso. Algún día lo tendremos. En España me dijeron que yo trabajaba muy bien. La gente que había allí trabajaba mucho, pero todos dijeron que yo me llevé la palma. Mantuve mi palabra. No quise que nuestro porvenir fracasara por no trabajar yo.»—«¿De modo que mantuviste la vagancia apartada de ti?»—«Sí. La tuve dominada.»—Dorotea no pudo contener la risa.—«¡Cómo has cambiado, Guillermo! ¡Pero aun eres muy divertido!»

A SONG

HARK! THE HERALD ANGELS SING

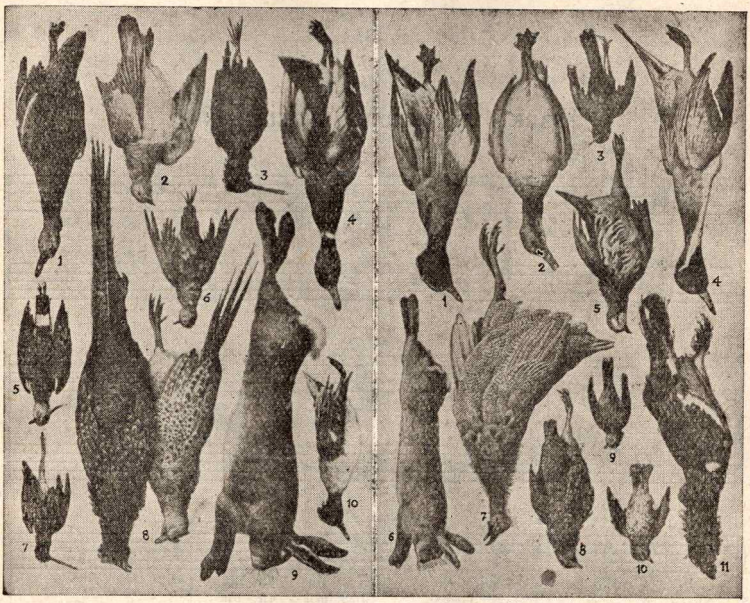


20th

TWENTIETH LESSON

COOKING (3rd)

GAME



1. Hen Wild Duck — 2. Wood Pigeon. — 3. Woodcock. — 4. Cock Wild Duck. — 5. Black Plover. — 6. Golden Plover. — 7. Snipe. — 8. Pheasants. — 9. Hare. — 10. Teal.

1. Cock Widgeon. — 2. Dumb Bird. — 3. Blackbird. — 4. Pintail. — 5. French Partridge. — 6. Rabbit. — 7. Guinea Fowl. — 8. Partridge. —9. Lark.—10. Thrush.—11. Black Game.

VOCABULARY

Apricot	Albaricoque
Peach	Melocotón
Pineapple	Piña
Dough	Masa
Syrup	Jarabe
Flavour	Sabor
Custard	Flan, natillas
Batter	Batido, pasta culinaria
Pile	Montón

Tin / *Can (Amer.)*	Bote de lata	*To blanch*	Pelar
Sponge cake	Panetela, bizcochuelo	*To soak*	Empapar
Stale	Añejo, pasado	*To whip*	Batir
		To beat	Batir

LETTERS

Las cartas constan de las siguientes partes: *a)* The heading. *b)* The salutation. *c)* The body of the letter. *d)* The subscription. *e)* The direction. *f)* The postscript.

The *heading* debe escribirse en la parte superior derecha del papel; por ejemplo:

27, Mount Street,
London, W. 1.
October 11, 1947.

Da el lugar de residencia del que escribe o el sitio a donde se ha de dirigir la respuesta.

THE SALUTATION.—Debe iniciarse en la parte izquierda del papel, en la línea inmediatamente inferior a aquella en que va la fecha. La forma de dirigirse a aquel a quien se escribe depende de la calidad del destinatario y del grado de intimidad existente entre ambos. La forma familiar, tal como la que se puede usar en una carta entre hermanos, o primos entre los que hay gran intimidad o amigos muy íntimos, es escribir únicamente el nombre de pila, como *My dear William* o *My dear Joan.* Si los primos no mantienen una estrecha amistad, se puede escribir *My dear Cousin.* Con parientes mayores se puede escribir *My dear Father, My dear Mother, My dear Uncle, My dear Aunt,* etcétera.

Para dirigirse a personas de rango igual al que escribe se debe usar el apellido: *Dear* (o *My dear) Bridle, Dear Mr. Bridle, Dear Dr. Johnson, Dear Sir,* según el grado de intimidad que se tenga, teniendo en cuenta que *My dear* indica mayor amistad que *Dear* simplemente.

Para una mujer casada se puede emplear: *Dear Mrs. Bridle* (o *My dear...)* o *Dear Madam,* también según el grado de intimidad.

A una muchacha soltera, con la que no se tiene gran amistad, se le escribirá empleando *Miss* antes de su apellido: *Dear Miss Bridle.*

THE ENDING.—La forma de terminar una carta debe guardar relación con la que se empleó para iniciarla. A veces se puede repetir y en este caso debe ir precedida *I am,* o *I remain,* o *Believe me to be:*

I am, my dear William.
Your affectionate father,

I remain, my dear Bridle.
Yours sincerely,

Pero no hay necesidad de repetir la salutación, ni tan siquiera de usar la fórmula *I am*, o *I remain*, o *Believe me to be*. Basta con decir:

Your affectionate father, Yours sincerely,

Para simples amigos, la forma de despedida al fin de la carta dependerá del grado de intimidad y de la impresión que se quiera dejar en el destinatario. Si se quiere ser muy cordial se terminará la carta con *yours ever*, *yours always*, *yours most sincerely*, *yours very sincerely*, *yours affectionately*. *Yours sincerely* (o *sincerely yours)* es aplicable a cualquier tipo de amistad.

Si no se quiere demostrar gran amistad, se puede escribir *yours very truly*, o *yours truly*, para menos confianza, y *yours faithfully*, cuando apenas se conoce al destinatario.

Si se ha comenzado la carta escribiendo *Dear Sir*, la despedida debe ser *yours respectfully* o *yours faithfully*, según que el que escribe quiera o no mostrar amistad.

BUSINESS LETTERS.—Las cartas comerciales ofrecen en inglés algunas particularidades que anotaremos a continuación.

En primer lugar, la forma de dirigirse al comunicante es la siguiente: Si se trata de una sociedad, el encabezamiento será *Sirs*, o *Gentlemen*, o *Dear Sirs*, pero nunca *Dear Gentlemen*. Si se trata de una persona sólo, escribiremos entonces *Sir* o *Dear Sir*.

Con respecto a la despedida, emplearemos la fórmula *yours faithfully*, o si es un comerciante el que escribe a un cliente, *yours obediently*.

A SCENE OF A NOVEL

—Good morning, everybody —he said genially, closing the door behind him—. Just in the nick of time, eh?

—In the nick of time for what? —Jacob asked, turning round.

—To stop your signing that cheque.

Jacob stared at the new-comer in amazement. Neither the physician nor Morse uttered a syllable. Their eyes were fixed upon the young man.

—Hearken now to the tale of the sleuth-hound —the latter continued, setting down his hat, cane, and gloves upon the sideboard and thrusting his hands into his trousers pockets.

—Fact is, I just toddled round to 1001, West Fifty-Seventh Street this morning, and I've been having a chat with Dr. Bardolf.

—What are you talking about? —Jacob demanded—. Doctor Bardolf is here.

—Oh, no, he isn't! —the young man retorted pleasantly—. Or, as I should say in the vernacular of this amazing country, I guess not! This gentleman gives a very creditable rendering of the part, but he is no more a Dr. Bardolf than the Johnny upstairs is Mr. Samuel Pratt. The fact is, Jacob, the whole thing is a lay-out, and you've been very nearly pinched.

Dr. Bardolf picked up his hat with dignity.

—I do not understand your young countryman's phraseology —he said, turning towards the door.

—He isn't sober yet! —Morse gasped, with a freightened look in his eyes. Felixstowe's slim young form seemed to expand.

—You stay where you are —he ordered the pseudo-physician sternly—. This is about the hang of the thing, Jacob. Your brother went to the Adirondacks, all right, leaving his house here in the charge of Morse, whom, like a fool, he seems to have trusted. Morse planned the rest of it. Not so difficult, either. He couldn't get at any of your brother Samuel's oof, so he cabled to you, dismissed the servants he couldn't bring into the job, and got this chap Worstead, who is a ruined stockbroker, to play the part of the physician. Damned good scheme, too!

(From «Jacob's Ladder», *by E. Phillips Oppenheim.)*

COMMENTS

IN THE NICK OF TIME = *En el momento preciso.*
TO HEARKEN (antic.) = *Escuchar con atención.*
TO TODDLE ROUND = *Acercarse a* (visitar).
I GUESS NOT (americ.) = *Creo que no.*
THE JOHNNY = *El fulano.*
LAY-OUT = *Encerrona.*
TO PINCH (americ.) = *Birlar, caer en una trampa, robar.*
THE HANG OF A THING = *El quid, el busilis, de una cosa.*
OOF (americ.) = *Pasta* (dinero).

COMPOSITION

Write a letter to a friend giving an account of the work you do at school.

THREE IDIOMS

To hold one's horses	Andar con pies de plomo
His eyes are bigger than his belly	Come más con los ojos que con la boca
To rain cats and dogs	Llover a cántaros

THREE COMPOUND VERBS

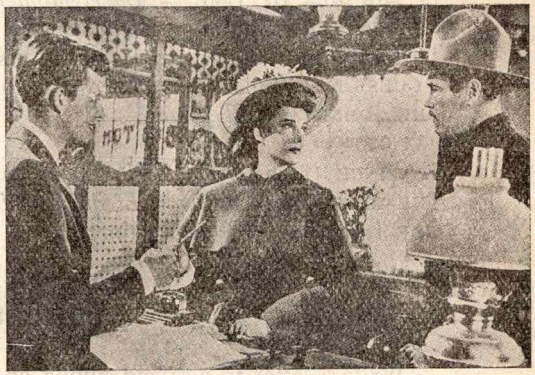
TO MAKE, MADE, MADE

(HACER)

a) To MAKE UP = **Componer(se) de.**—*This girl's dress is MADE UP of two parts: blouse an skirt.*

Maquillarse.—*She is MAKING UP her face.*

b) To MAKE OUT = **Descifrar, llegar a comprender.**—*The little boy cannot MAKE OUT the problem.*



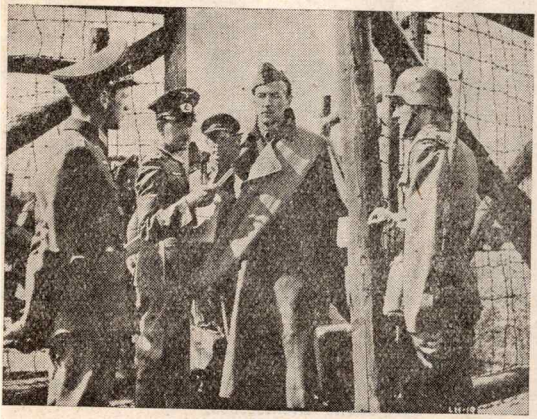
Componer, redactar.—*She is going TO MAKE OUT the entrance-sheet of the hotel.*

c) To MAKE OFF = **Huir.**—*They are MAKING OFF from the Indians.*

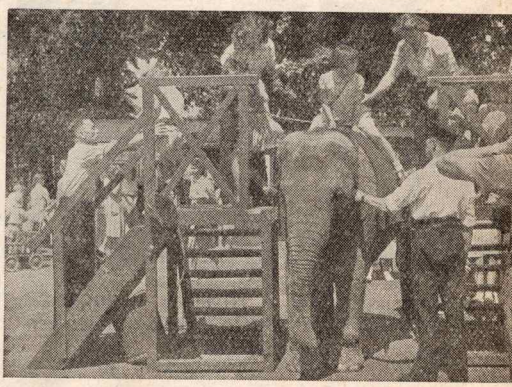
d) To MAKE OVER = **Ceder, transferir.**—*The uncle is MAKING OVER his fortune to his nephews and nieces.*

TO LET, LET, LET

(DEJAR, ALQUILAR)



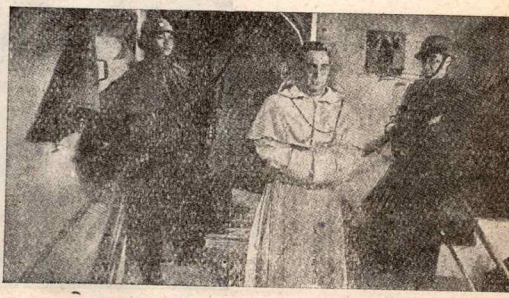
a) To LET OUT = **Dejar salir, libertar.**—*The prisoner is going to be LET OUT of the camp.*



Alquilar.—*She has LET OUT this horse.*

b) To LET IN = **Dejar entrar, introducir.**—*The soldier LET the friar IN.*

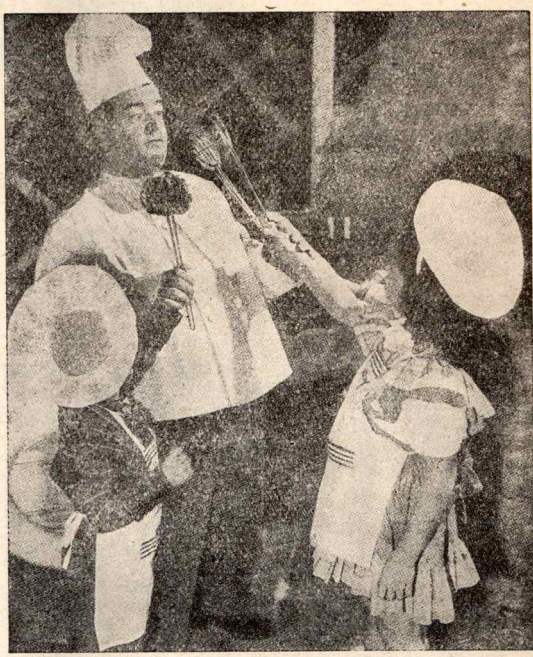
Alquilar. — *The children have LET OUT the elephant.*



TO THROW, THREW, THROWN

(ARROJAR)

a) To THROW OUT A HINT = **Insinuar.**—
He THREW OUT A HINT to her about her behaviour.



b) To THROW UP = **Abandonar, renunciar a.**—
He is thinking of THROWING UP his job as a cook, seeing that the children are such good cooks themselves.

c) To THROW ASIDE = **Quitar, echar a un lado.**
—*They have THROWN ASIDE their shoes.*

EXERCISES

APRICOT TRIFLE. — Ingredients: *1 bottle or tin of apricots, stale sponge cake, 1/3 of a pint of cream, 1 tablespoonful of almonds blanched and shredded, 1 tablespoonful of castor sugar, 1 tablespoonful of lemon juice.*

Method: *Strain the apricots, and boil the syrup and sugar together for 1/2 an hour. Cut the sponge cake into 1/2 inch slices, and stamp them out into rounds a little larger than 1/2 an apricot. Place them on a dish, pour the syrup over them, and let them soak for 1 hour. Now remove them to the dish in which they will be served, and add 1/2 an apricot to each piece. Strain the syrup, mix with it the lemon juice, and pour it over the apricots. Stick the shredded almonds in the apricots, and serve the stiffly-whipped sweetened cream piled in the centre of the dish. Peaches and pineapple may also be used in this manner, the trimmings of the latter being mixed with the cream. For a plain dish, stale bread may replace the sponge cake, and a good custard may be substituted for the cream.*

Time: *Altogether, 2 1/2 hours. Sufficient for 6 or 7 persons.*

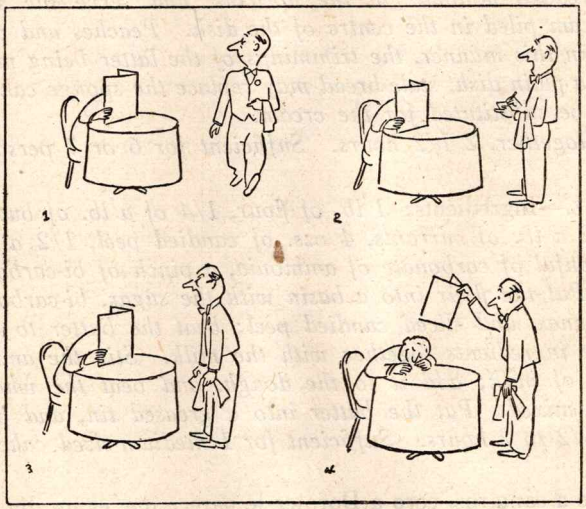
PLUM-CAKE.—Ingredients: *1 lb. of flour, 1/4 of a lb. of butter, 1/2 a lb. of sugar, 1/2 a lb. of currants, 4 ozs. of candied peel, 1/2 a pint of milk, 1/2 a teaspoonful of carbonate of ammonia, a pinch of bi-carbonate of soda.*

Method: *Put the flour into a basin with the sugar, bi-carbonate of soda, currants, sultanas, and sliced candied peel; beat the butter to a cream, and beat all these ingredients together with the milk. Stir the ammonia into 2 tablespoonful of milk; add it to the dough, and beat the whole well until everything is mixed. Put the batter into a greased tin, and bake the cake from 1 and 1/2 to 2 hours. Sufficient for 1 medium-sized cake.*

Hoy llueve a cántaros, pero a Dorotea le parece que es un día espléndido.—Mañana es la boda.—El traje es maravilloso.—Se compone de cuerpo *(bodice)* de terciopelo *(velvet)* y falda de tul *(tulle)*.—Estará muy bonita con él.—Pero se maquillará para estarlo más aún, pues quiere gustarle a Guillermo más que nunca.—Muchas amigas le han dado consejos sobre cómo ha de tratar a su prometido *(fiancé)*.—«Vete con pies de plomo», le dicen. «El novio, en cuanto se casa, no es lo mismo que antes.» — Todo son tonterías. Ella conoce muy bien a Guillermo.—No es un acertijo que ha de descifrar.—Sin embargo, a veces, tiene deseos de huir de la nueva vida que mañana se va a abrir para ella.—Pero estos pensamientos sólo duran un momento, pues no quiere renunciar a él por nada del mundo.—Jorge ha redactado la nota que se va a enviar a los periódicos.—Y ya tiene su casa.—Pensaban alquilarla, pero el padre de Guillermo les ha cedido una rodeada de jardín que tiene en el mismo pueblo donde las dos familias viven.—Dorotea está muy contenta, porque es preciosa.—Todo está ya preparado para la comida que habrá después de venir de la iglesia.—Vendrá mucha gente.—Los Sands, también.—Habrá que tener cuidado con Elenita, porque le gusta mucho comer, aunque,

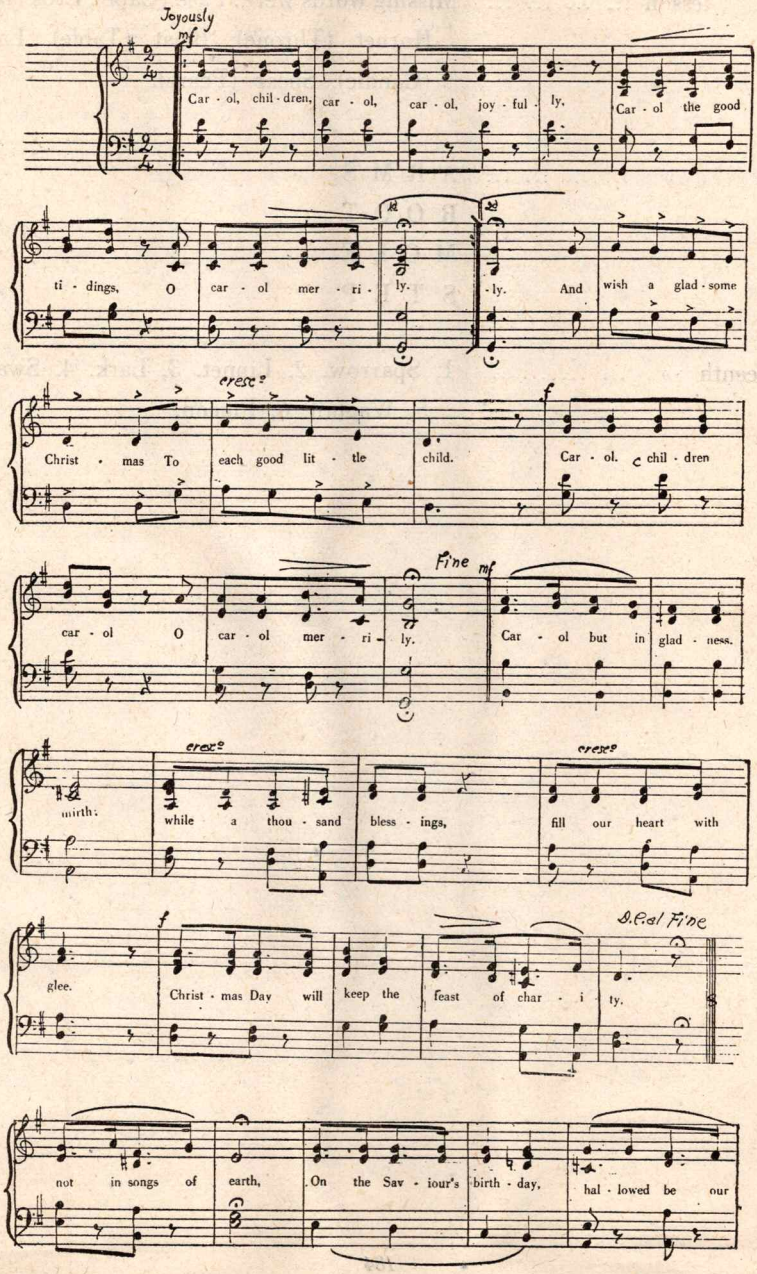
por regla general, come más por los ojos que por la boca.—Jaime ha prometido no beber más y el Sr. Bridle está contentísimo y así no habrá ni una nube negra en la boda.—Mañana Dorotea dejará de ser la Srta. Bridle para convertirse en la Sra. Lloyd.

A PICTURE



A SONG

CAROL, CHILDREN, CAROL



SOLUTIONS TO THE RIDDLES

Second lesson ... ... Missing words were: Pase (Cape), Eros (Rose), Hornet (Throne), Bleat (Table), Lanced (Candle), Spear (Pears).

Fourth » ... ... A R M S
R O O T
M O L E
S T E P

Seventeenth » ... ... 1, Sparrow. 2, Linnet. 3, Lark. 4, Swallow. 5, Wagtail. 6, Pigeon.

READER

THREE WALKS

The fountains playing in Trafalgar Square. St. Martin-in-the-Fields in the background.

Walking about London

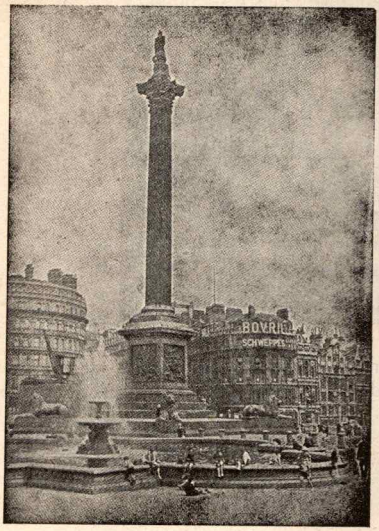
Trafalgar Square is the natural centre of London. It is true that Charing Cross, a long way down the Strand, is accepted as the geographical centre of the great city, but Nelson's Column, in Trafalgar Square is the North Pole to the visitor's compass. If he were able to place himself on the top of the Column, and there revolve upon his heel, he would discover that each quarter turn would reveal a new aspect. The Monument is 185 feet high, and on top of the column is the figure of the great seaman guarded at the base by Landseer's four lions. Round the base are four bronze reliefs representing scenes of the life of Nelson.

Once Trafalgar Square was the King's Mews, where various monarchs stabled their horses. Looking on to the square is the National Gallery where there is a fine collection of pictures, and joined to it is the National Portrait Gallery, where there are pictures of almost every famous English man or woman — writers, statesmen, soldiers, inventors, artists. The statue by the side is that of George Washington.

The church on the left is St. Martin-in-the-Fields. It is never closed day or night and «down-and-outs» can find shelter for the night there. The grey and white and black pillars of its majestic portico gain added value when seen across the open square.

From Trafalgar, too, the visitor can go through the fine Admiralty Arch down the Mall, at the farther end of which stands Bukingham Palace This is a large and ugly stone-fronted building behind a tall wrought-iron fence.

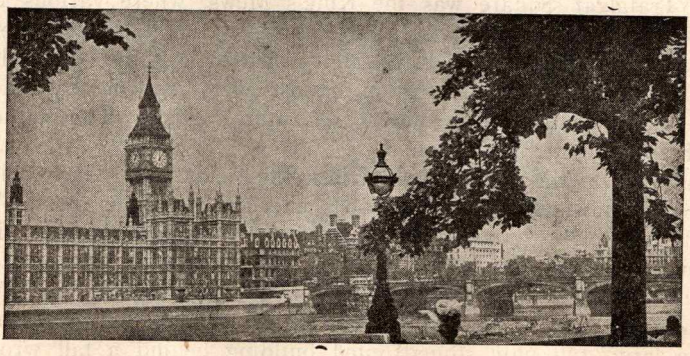
But coming back again to Trafalgar Square and turning to the left, we may go to Maiden Lane, where Voltaire and Turner once lived. One may stop at Rule's oyster house for a snack. Fielding and Pope and Goldsmith used to frequent it when it was «The Bedford Head» and the home of the Reunion Club. A vast white painted door, set with brass like the quarterdeck of a yacht, a populous bar behind which two lively maids are busy, a great fire under a marble mantelpiece.



Nelson's Column in Trafalgar Square (the natural centre of London) is the North Pole to the visitor's compass.

Just around the corner is Covent Garden, once the convent garden of the Abbey of Westminster. It has been the great market for fruits and vegetables ever since 1634. Here is Bow Street and its police station. On the Russell Street corner is Will's Coffee House, where Dryden sat in judgment on plays, and which is just as it used to be, above the street level. Charles Lamb lived at No. 20 Russell Street and the National Sporting Club, most aristocratic of boxing clubs, is at 43 King Street. At No. 4 York Street De Quincey wrote his «Confessions».

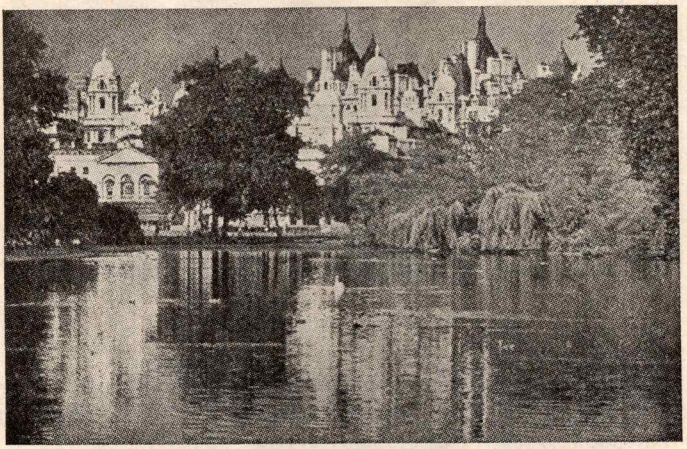
Passing the Savoy hotel and walking down Carter's Lane to the Victoria Embankment, we will see the Adelphi Terrace, built by the four brothers Adam on the Adelphi Arches. Coming down the Embankment we will see Cleopatra's Needle and we will arrive at Westminster Bridge. There, on the left, is the statue of Boadicea, and from the bridge we can get the best view of the Houses of Parliament. Near by is Westminster Abbey, beautiful for its architecture and its stained glass and for its historic associations. Here is the spirit of England. Here are crowned the Kings of England and here,



The Houses of Parliament

too, almost every king and queen of England has been buried. Here lies, too, the Unknown Soldier and in the Poet's Corner, Chaucer, Spencer, Ben Jonson, Dr. Johnson, Tennyson, Dickens, Kipling and some others are buried.

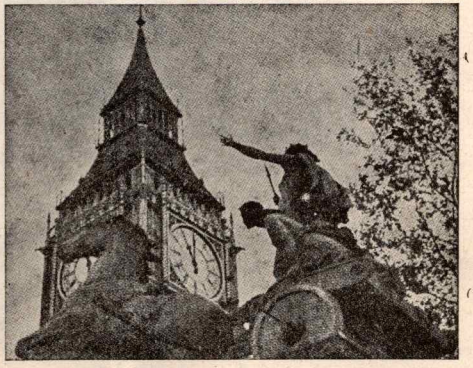
From Westminster Abbey we may go to Whitehall. There, in the middle of the street is the Cenotaph, the memorial to the men who died in the Great War, 1914-18. Coming back we may go to a little street with very ordinary houses. It is Downing Street and at Number 10 live the Prime Ministers of England.



Whitehall as seen from the lake in St. James's Park

Now, if we find a taxi, we may go back to the Strand and from there to The City. In the centre of the Strand we shall see two churches — St. Clement Danes (See book II, p. 150) and St. Mary-le-Strand. Their beauty leaps to the eye. Farther on we shall pass the Law Courts. Here Temple Bar once stood. The King of England must ask permission of the Lord Mayor of the City of London before he can pass Temple Bar.

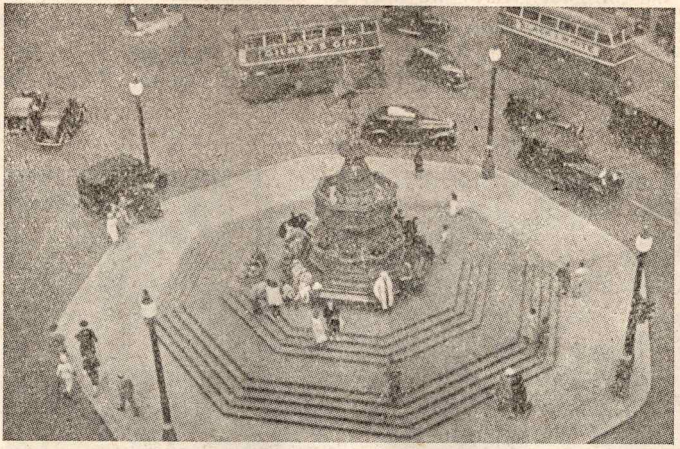
Through Aldwych and Kingsway we shall arrive at Lincoln's Inn Fields always as quiet as a country churchyard. Peaceful old people dream away the days on the benches beneath the great trees. Across the fields lies the thirteenth - century Lincoln's Inn.



Boadicea and Big Ben

But let us go back to Fleet Street

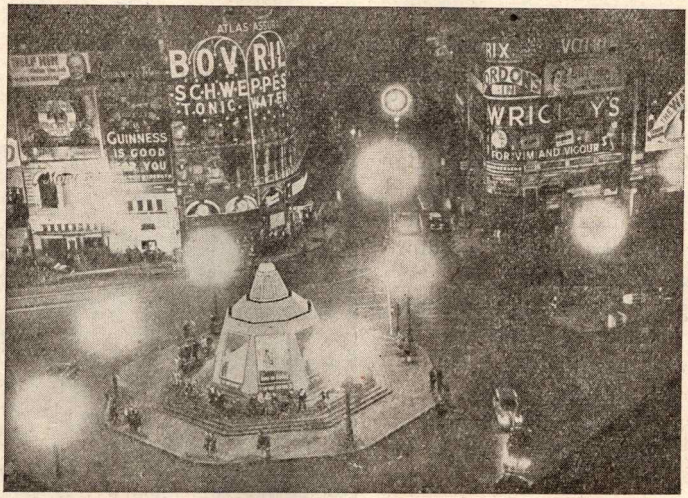
by way of Gough Square in which is the house where Dr. Johnson worked out his dictionary. It is furnished as it may have been in Johnson's time. Through Ludgate Hill we shall arrive at Cannon Street and at St. Paul's



The statue of Eros in Piccadilly Circus

Cathedral the greatest achievement of Sir Christopher Wren. Near by are Paternoster Row and Carter's Lane and the Old Bailey, where stood the prison of that name.

And now in our car, let us go back to Trafalgar Square, and from there



Piccadilly Circus at night

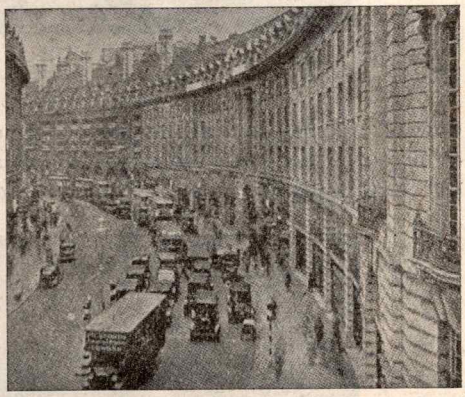
through the Haymarket, which was not so many years ago a haymarket in fact, to Piccadilly Circus. In Haymarket we shall see a snuff house which was established there in 1720 and which is now as it always has been. From Piccadilly Circus, and Coventry Street we shall arrive at Leicester Square and Saint Martin's Lane, theatreland.

From Piccadilly Circus, bright at night with electric advertisements, if we turn to the right along Shaftesbury Avenue we shall have on our left the district of Soho, which might also be called «restaurantland». Going back to Piccadilly Circus we may go along Regent Street with its fashionable shops.

We arrive at Oxford Circus and go up crowded Oxford Street. A little farther up is the Marble Arch which was to have been the main entrance to Buckingham Palace, but it was not wide enough for the State carriage, and in 1851 it was placed in its present position.

Turning to the left we may go along Park Lane, which had on one side the railings of Hyde Park. Here used to live rich families in Victorian Times. On the left is Mayfair, the most fashionable district with Belgravia. In Mayfair there are streets like Half Moon Street, Green Street, Davies Street, where is the famous Claridge Hotel, Brook Street and Grosvenor Square and Berkeley Square where aristocratic families used to live.

From Park Lane to the end of Piccadilly and bordering the Green Park we will arrive at Hyde Park Corner and through Grosvenor Crescent to Belgrave Square, the heart of Belgravia, where is the house of the Spanish Embassy Along Belgrave Street we may go to Victoria Station passing by fashionable Eaton Square where the «Instituto de España» now is. Or we may return through Wilton Crescent and Wilton Place to Hyde Park. Entering by the Albert Gate we may see people riding on horseback in Rotten Row, by the Serpentine. And if we walk up we shall arrive at Kensington Gardens, and see the Round Pond and the statue of Peter Pan, the boy who never grew up.

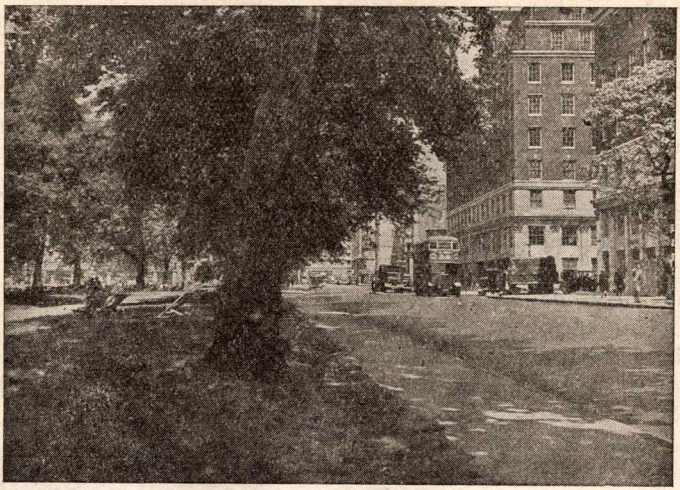


Regent St. (The Quadrant)

And just to finish our walk we may come back to Piccadilly, with its clubs, big hotels — like the Ritz — and shops. At No. 139 Byron lived and there his only daughter was born. The building set back a little is Burlington House, where the Royal Academy of Art holds its exhibitions. Very near is Bond Street the famous street with its jewellers, shoemakers, picture dealers, hatters, etc. But the windows of the shops are not so crowded with things to sell like those in Oxford St. or the Strand. Here you can only see, in that hosier's window a pair of white gloves, a black stick and a top hat, but you

can see how perfect they are. And through Clifford St. we shall arrive at Savile Row, where the best tailors are.

Coming back again to Piccadilly we shall see St. James's St. If we walk

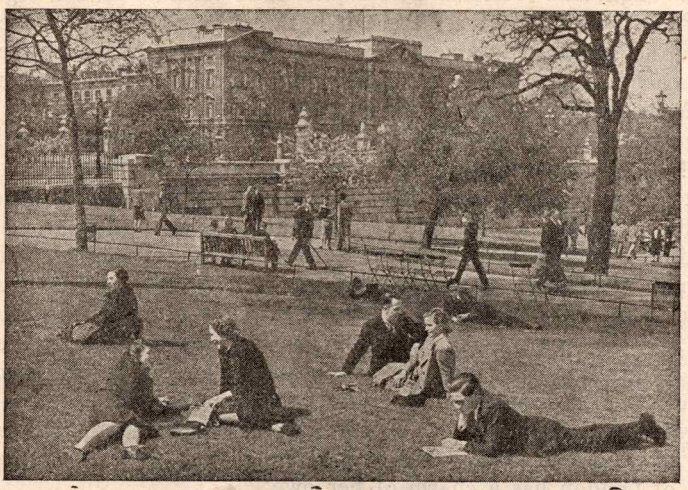


Park Lane

down it we shall find at the end St. James Palace, the official residence of the Prince of Wales. Let's turn to the left and we are in Pall Mall (pronounced Pel Mel, after the French game of *paille maille* that Charles II played).

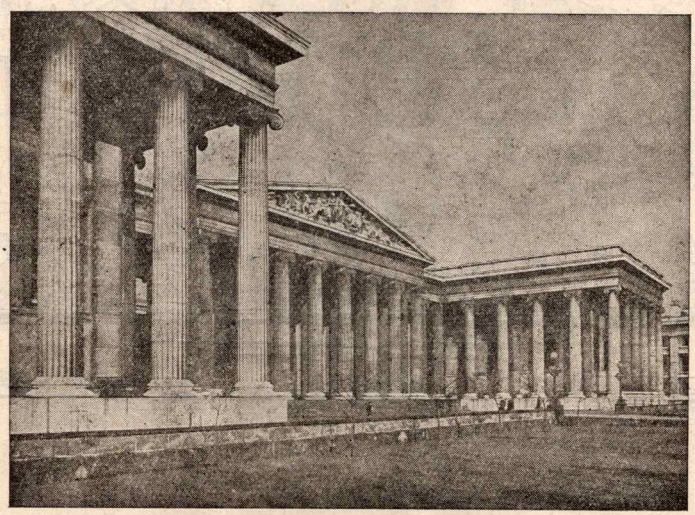
Hyde Park Corner and the westerly end of Piccadilly.

St. James's and Pall Mall can be called clubland. The most exclusive and important clubs are here. If we walk to the end of Pall Mall we shall be again in Trafalgar Square.



Buckingham Palace from St. James's Park

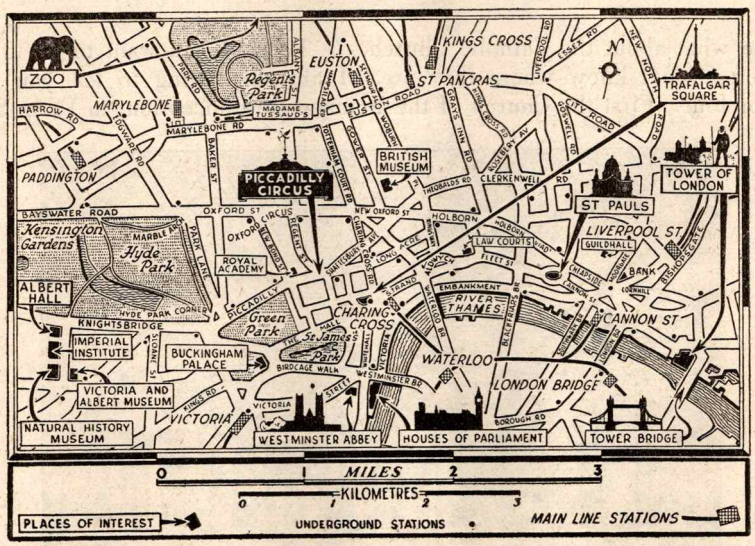
And what about the Catholic Churches? Perhaps you want to go to mass and you do not know where they are. I am only going to tell you about three or four. First the Church of the Immaculate Conception, in Farm Street,

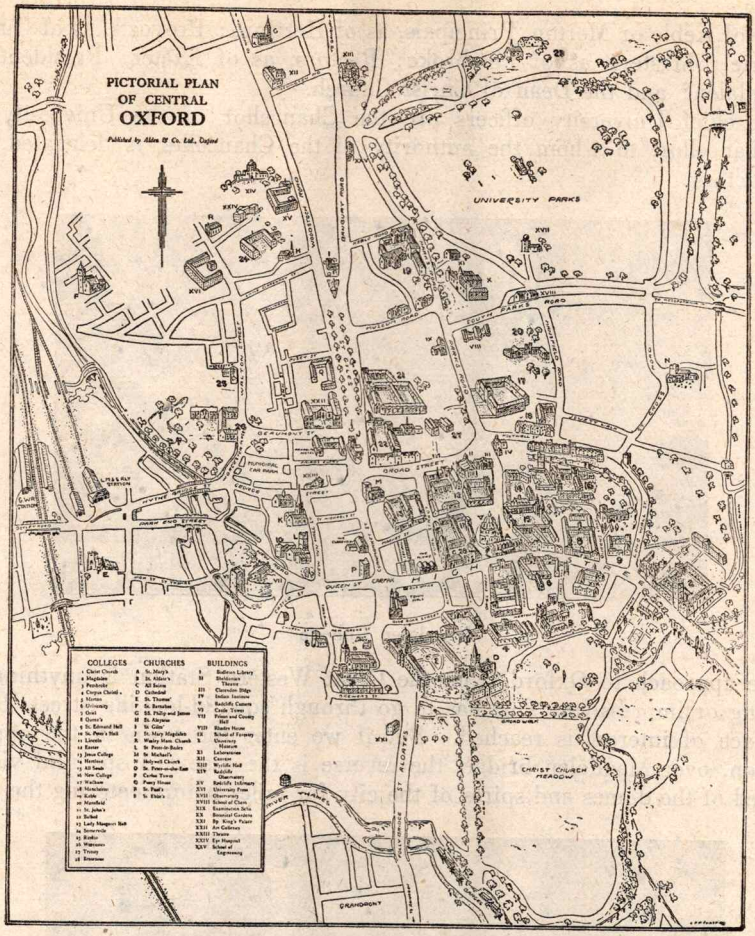


The British Museum

just by Berkeley Square. It is a jesuit church. In Brompton Road, just by the Victoria and Albert Museum, is the Oratory, a beautiful church where you can confess in Spanish. Very near Victoria Station is Westminster Cathedral. You take Victoria Street and then turning to the right along Carlisle Place, you will arrive there. It is the largest Catholic Church in the country. And finally, St. James of the Spaniards, near Oxford Street, which you can reach through James St. where catholics were given shelter by the Spanish Ambassador during the persecution.

And now this walk about London is over. So many things have been left out of it! Perhaps when you go to London you will think the very first days, that the great city is very ugly that it has not the light of Madrid, the youthful beauty of Paris. But don't let first impressions mislead you. London is not Oxford Street with its ordinary houses and vulgar shops. You do not have to think of London, as a whole, but in bits. I am quite sure that if you are an autumn or spring afternoon in the quiet peace of the gardens of Lincoln's Inn, if you are lucky enough to see some people over the Serpentine riding on a drizzling afternoon, or if you walk at night about Carlos Place, or Curzon St. and then see the façade of a house covered with ivy and through the lit windows you perceive the comfortable inside, with old pieces of furniture and shining silver, then you will understand why it is said that the great city of London has a charm of her own.





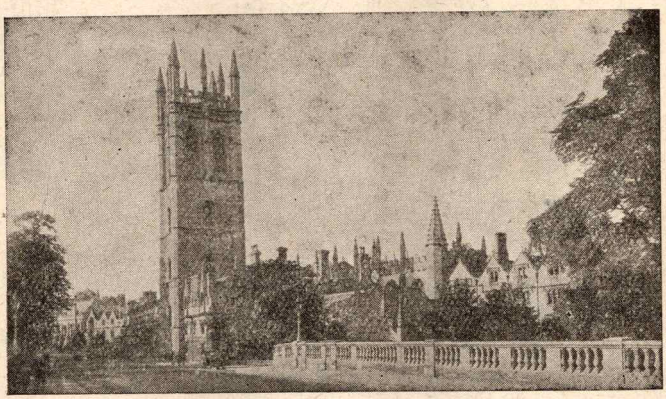
Oxford

When we recall Oxford, we think immediately of a lowlying city of wide streets and stately buildings, venerable and mellow with age and in most cases mercifully preserved from the hands of successive generations.

The University is formed by twenty four Colleges. They are organized societies independent of the University, although incorporated in it. They frame their own laws and draw up their own rules for internal government quite independent of outside interference. The college officers consist of the Head, Dean, and Fellows. The Heads of Colleges are known as Wardens,

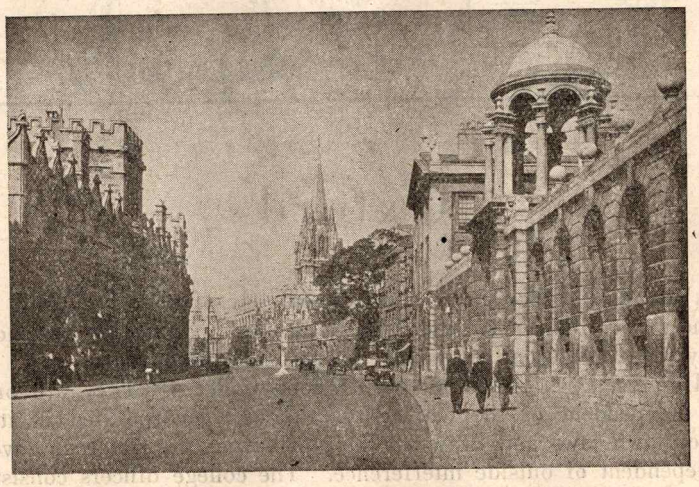
such as of Keble or Merton, Principals, as of Hertford; Provosts, as of Queen's and Oriel; Masters, as of Pembroke; Rectors, as of Exeter; Presidents, as of Magdalen; and the Dean of Christ Church.

The chief University officers are the Chancellor of the University, the Vice-Chancellor, to whom the authority of the Chancellor is delegated, and the Proctors.



Magdalen College

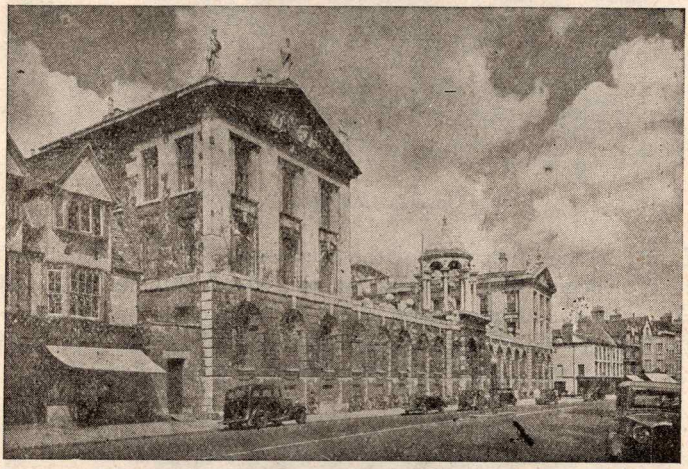
The approach to Oxford from the Great Western Station is anything but imposing or impressive. One has to go through squalid-looking streets before any place of interest is reached. But if we enter the town in the opposite direction, over Magdalen bridge, the reverse is the case. A splendid view is obtained of the domes and spires of the city for miles before entering the town.



«The High»

MAGDALEN COLL, is, by this road, the first University building to be encountered. It was built betwen the years of 1472 and 1481. The fine tower is about 150 feet high, and contains ten bells. The college building consists of four quadrangles. Its grounds, covering many acres, comprise the Water Walks and the famous Addison's Walk, running alongside one of the numerous branches of the Cherwell. In the quadrangle of St. John the Baptist there is a curious pulpit. A quaint custom is observed at five o'clock every first of May in the morning, when a Latin hymn is sung on the top of the tower by the choir.

It may be said that the view up the High Street, generally known as «the High», can be excelled by none in Europe. It is a wide, noble street, sweeping gently to the left until it reaches Carfax, flanked on either side by venerable and imposing buildings.



The Queen's College

Higher up, on the same side as Magdalen, is Queen's Lane, dividing Queen's College from St. Edmund Hall. On the other side of Queen's Lane is QUEEN'S COLLEGE founded in 1340. Although the foundation is so old, the buildings do not date farther back than the seventeenth century. The classic front, with its cupola over the main gateway, was completed in 1756, from designs by Sir Christopher Wren. The Hall was designed by the same architect, and on all the walls hang good portraits of benefactors and others. Unlike in the other colleges, members are summoned to dinner by the sound of a trumpet.

Walking through Queen's Lane and New College Street, we shall arrive at NEW COLLEGE one of the oldest establishments in Oxford. The entrance is very unpretentious, but once within the soul is charmed with graceful pinnacles, mullioned windows and heavy buttresses.

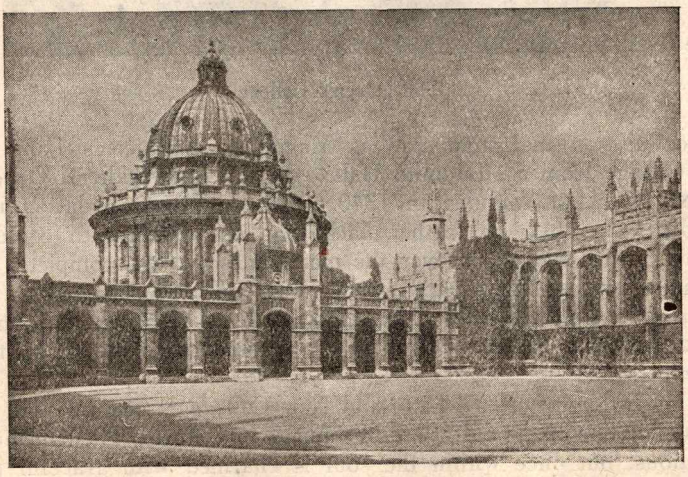
The beautiful gardens are bounded on the north side by a perfect portion of the old city walls. The tower contains a sweet toned peal of ten bells.

If we come back to Queen's, in striking contrast to its comparatively

Queen's College Library

modern front, on the other side of the High stands UNIVERSITY COLLEGE, one of the oldest colleges, too. But its buildings do not date back farther than about 1635 or 1636. It was here that the poet Shelley had rooms.

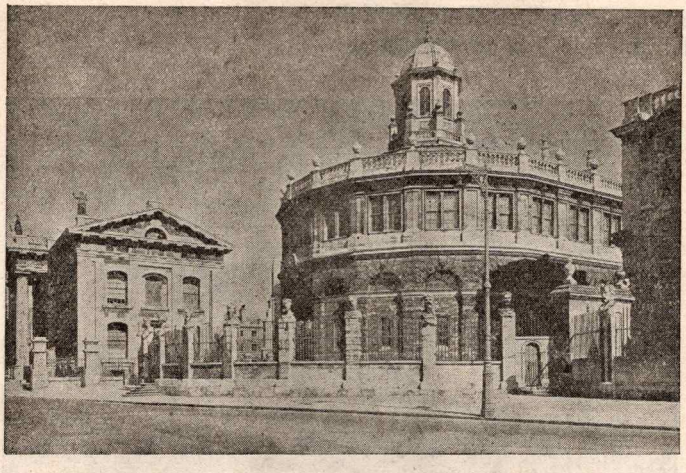
A little farther up, on the opposite side of the High, is ALL SOULS COLL. founded in 1437. On the front is Sir Christopher Wren's sundial. The next



All Souls College

building on our right is the beautiful church of St. Mary-the-Virgin (See book II, p. 119) with its picturesque Italian Porch with spiral columns. St. Mary's is the University Church and the University sermons are preached here on Sundays in term.

After St. Mary's is BRASENOSE or B. N. C. and immediately opposite St. Mary's is the North front of ORIEL COLLEGE the entrance of which is in Oriel Street, a narrow thoroughfare to the right of the Hign Street front. Close by it is CORPUS CHRISTI COLLEGE which had from its fundation a great reputation for learning, and which has had many remarkable men among its members. Luis Vives was one of them. East of it is MERTON COLL. one of the most interesting foundations in the University. It enjoys the honour of being the earliest of Oxford colleges — having been founded in 1264 by Walter de Merton. The Library is one of the most ancient in the kingdom; its narrow lance-shaped windows with trefoil heads indicating its antiquity.



The Sheldonian Theatre

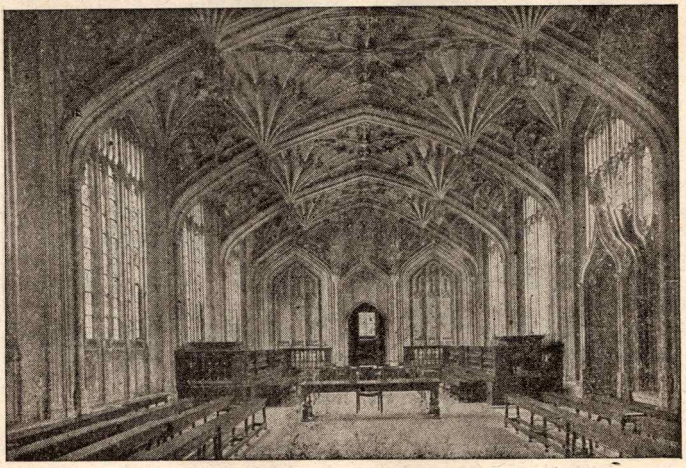
Proceeding from Merton Coll. past Corpus Christi, entrance to CHRIST CHURCH may, during term time, be made through Canterbury Gate or during Vacation it will be necessary to take a few steps northward, passing Oriel gateway and turning left through narrow, winding «Bear Lane» and «Blue Boar Street», into St. Aldate's Street. Turning again left we approach the noble building and spacious quadrangles of the most magnificent academic and religious foundation in Europe: Christ Church, known as the «House». From Tom Tower, Great Tom booms out 101 strokes each night during term-time at 9 p. m., being the original number of students. The first, or Great, Quadrangle is the finest in Oxford.

The cathedral is small but what it lacks in size it makes up in beauty. The quads consists of Tom Quad, Peckwater Quad, and Canterbury Quad.

On the opposite side of the street is PEMBROKE COLLEGE and a little way

down the road between Rose Place and Clark's Row stands a picturesque house known as BISHOP KING'S PALACE. Retracing one's steps we shall arrive at Carfax, where the High and Cornmarket meet, and returning down the High, one comes to TURL STREET, known as the «Turl», on the right hand side of which stands LINCOLN COLLEGE, founded in 1427. From an antiquarian point of view the kitchen is most interesting, being the oldest part of the building. On the left hand side stands JESUS COLLEGE, with EXETER COLLEGE facing it on the opposite side of the street. Passing down the Turl one comes out almost immediately opposite BALLIOL COLLEGE. As a collegiate foundation Balliol disputes with Merton for priority. The library contains some rare manuscripts, Bibles, etc. Balliol stands well in schools, and the entrance exam. is the stiffest of all college entrance examinations.

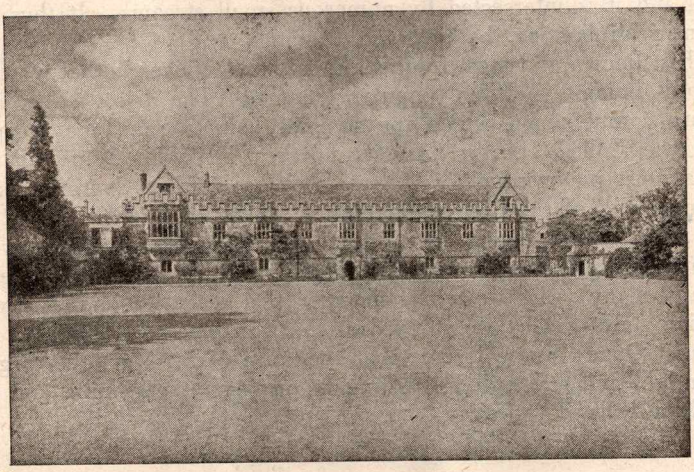
Adjoining Balliol stands TRINITY, conspicuous by its elegant iron gates. The scheme of architecture and the wide lawns studded with trees form one of the most beautiful attractions to be found in Oxford. In the gardens is the well-known Lime-Tree Walk, skilfully formed of twenty-four limes on each side, and trained in a continuous arch.



The Divinity School

The BROAD is a fine open street where the most important bookshops in Oxford are. You go to Blackwell, Thornton or Parker and you are sure to find any book you want. Entering a small gateway on our right, after coming out of the Turl, between the fourth and fifth of the seventeen grotesque busts on pedestals, we reach the SHELDONIAN THEATRE built in 1664-1669 after designs by Sir Christopher Wren, for the accomodation of the University. The Encenia, or Commemoration of Founders, is held here in June of each year, when honorary degrees are conferred on distinguished persons, orations are delivered, and prize poems and essays recited. In the rear of the Shel-

donian, facing its S. front, is THE DIVINITY SCHOOL where academic exercises on Divinity are held. Going through it we find ourselves in the Old Schools Quadrangle. A small doorway in the SW. corner gives entrance to the BODLEIAN LIBRARY (S. b. II, p. 111). The principal rooms are reached by a quaint staircase of shallow steps. On entering we are impressed by the stillness and solemnity that prevail, helped by the stained glass windows and the graduates or attendants conversing in low whispers or moving quietly about. For reading purposes the library is as free and as good as the library of the British Museum; with the advantage that you may be seated at a window commanding a beautiful garden prospect. There are many objects of interest displayed in glass cases. The Bodleian contains about 1.500.000 bound volumes, including about 42.000 volumes of manuscripts, and other rich literary treasures.



St. John's College

Crossing the Broad and proceeding up Parks Road we reach WADHAM COLLEGE which possesses one of the finest halls in Oxford; it has a fine timbered roof and a handsome screen, and contains many portraits.

Taking the Broad and turning to the right out of it, lies a fine open space known as ST. GILES. On the right hand side stretch the buildings of Balliol, and adjoining these are those of ST. JOHN'S. On the left hand side there is the TAYLORIAN INSTITUTION at the corner of Beaumont Street. The institution was founded by Sir Robert Taylor «for the teaching and improving the European languages» in the University of Oxford. It has a spacious Library of foreign literature, with Reading Rooms, Lecture-rooms and Librarian's apartments.

Taking Beaumont Street we shall arrive at WORCESTER COLLEGE, with its delightful Gardens, which contain an ornamental Lake, which lends additional charm to them.

Retracing our steps along Beaumont Street we turn left into the broad thoroughfare of St. Giles' Street. On the left there is BLACKFRIARS, of the Dominican Fathers and farther up, in the beginning of Woodstock Road, ST. ALOYSIUS', belonging to the Jesuits, the parish church of Oxford.

If we retrace our steps along St. Giles' and then along Cornmarket, turning to the right through St. Michael's street we shall arrive at the Oxford Union Society, a social, literary, and debating club for University men; the buildings comprise the Library, reference library, dining room, and writing-room. The Debating Hall is a spacious building on the walls of which are hung a large number of portraits of former officers of the Society. Here, every Thursday evening in term, a debate is held.

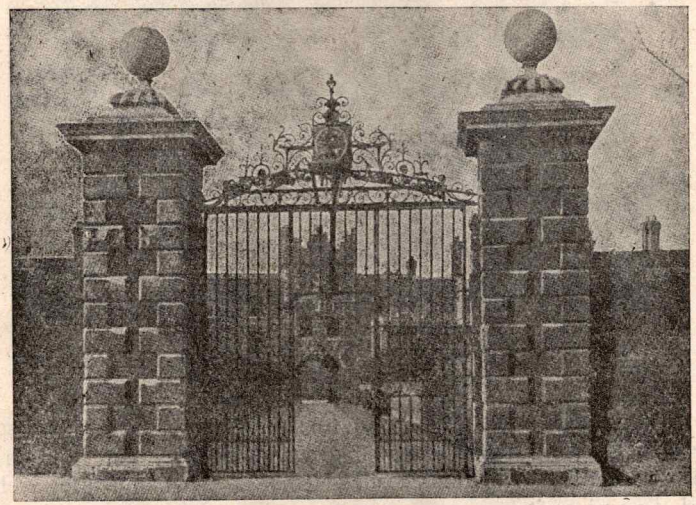
But we cannot finish this walk about Oxford, without saying something about the rivers. The city is situated at the confluence of the Thames and Cherwell and it is intersected by numerous small streams. It thus forms an ideal centre for boating, bathing and fishing.

The best known and most frequented part of the river is that which extends from Folly Bridge to Iffley, popularly named «The Isis». This comprises the racing course, upon which the summer «eights» and the «torpids» are rowed. The College Barges line its northen bank for some distance and present a most picturesque spectacle. They are in fact floating Club houses for the membres of the College boat clubs (S. b. II, p. 110).

And now we are saying good-bye to Oxford. But we will never forget its old buildings, its narrow streets, its delightful and pleasant gardens. And after many many years we will remember that walk we had at night along its winding streets, when we stopped at the iron gate of All Souls to look in at the quiet Quad; we will remember the spire of St. Mary-the-Virgin under the moonlight and still will be pealing in our ears the ringing and beautiful music of the bells of Oxford.

Cambridge

The other great British seat of learning, which until the early part of the 19th century was, with Oxford, the only university in the island, is to be found at Cambridge, a market town in the Fen District (a low-lying region in Eastern England), a little over 50 miles from London.



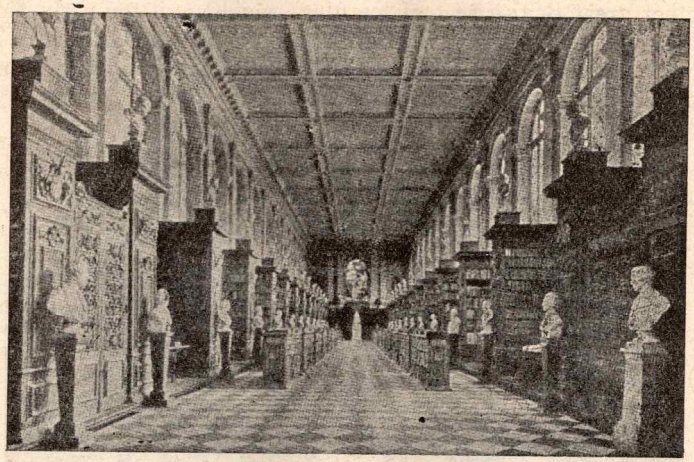
Jesus College

For many centuries these two institutions have been associated, in educated circles throughout the world, with the best traditions of Anglo-Saxon culture; while the healthy rivalry that exists between them finds a popular symbol in the boat-race which takes place annually on the Thames, and which is at the same time a reminder of the high place that sport and athletics occupy in the life of the universities, as in that of the nation as a whole.

But while upholding a common spiritual and intellectual heritage, each of the two universities has nevertheless continued to maintain a strong individuality, as marked in physical background as in academic traditions.

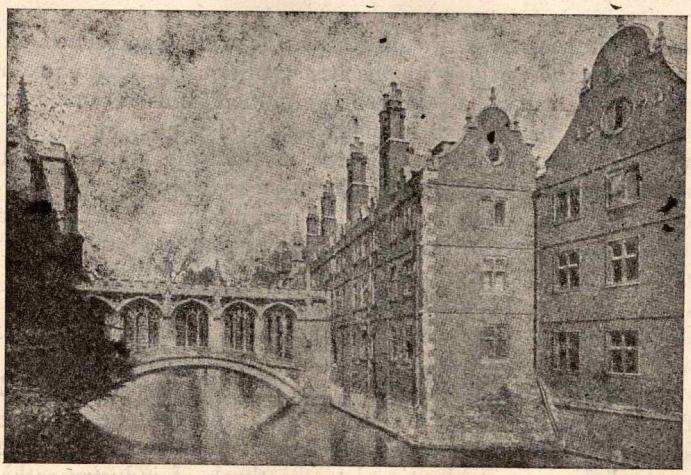
First, there are pronounced geographical dissimilarities —— Oxford in gently rolling country with hills close enough to beckon its dreamers; Cambridge with its flat, hazy horizons and its contemplative willows. But an even more decisive element of distinction has been provided by the steady encroachment of industry upon Oxford. And while the tone of university life, the academic mood, is unchallenged throughout quiet Cambridge the pulse of Oxford as a whole seems to be timed to the throb of industry rather than to the leisured oar or the meditative pen.

Cambridge, seen from a distance, offers no impressive vista of dreaming spires such as an Oxford poet has sung. Drab and unprepossessing are most of the approaches to the Fenland university, and only if, on a day clearer



Library of Jesus College

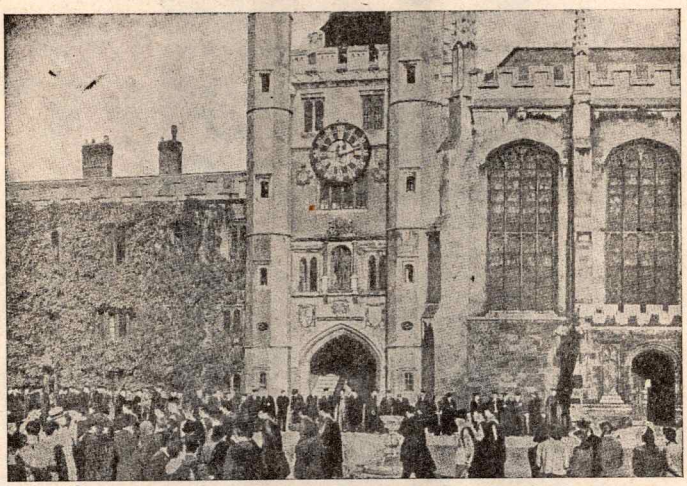
than are most in this misty plain, one comes in by road from the south-east, does one descry, rising above a sea of green in summer and gold in autumn, the stately grey mass of King's College Chapel, most splendid architectural feature of the university.



Sighs' Bridge

Built by the Crown in the early part of the 16th century, the Chapel offers one of the finest expressions of the Gothic style. The choristers of the Chapel have behind them a long tradition of tunefulness and harmony.

The university of Cambridge is made up of 16 colleges, attended by an average of 250 students as compared with the 170 average studying in Oxford's halls. Almost all of them, from the most ancient, PETERHOUSE, founded in



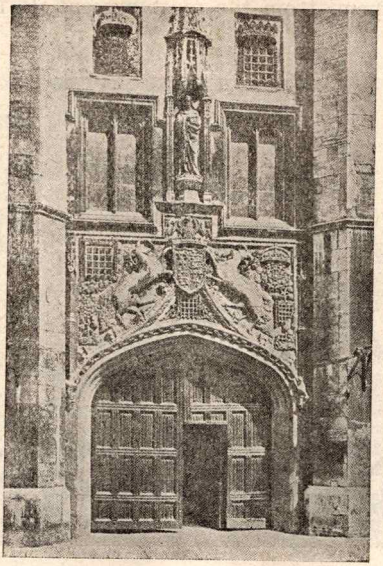
Trinity College

the 13th century, to the theologians' college, SELWYN, child of the 19th, can offer something architecturally atractive or interesting, if not striking or outstanding.

The largest and perhaps the most famous of Cambridge colleges is TRINITY, of which the Great Court delights by its atmosphere of venerable serenity as surely as the Chapel of King's impresses and even inspires by its majesty.

The gateway of ST. JOHN'S is a flamboyant piece for the tourist. The serious art-lover passes on to the contemplation of more subtle or dignified works; but we shall not here go with him, for a whole column would be necessary to describe in full Cambridge's aesthetic wealth in stone, and many pages more to probe the historical significance of her various buildings and monuments. We shall content ourselves with a stroll along King's Parade — the counterpart of Oxford's «High»; by punt along the «Backs» (where the river skirts the trim lawns and placid courts of the colleges) to the tiny village of Grantchester, whither fly the amorous fancy of Cambridge youths and the wistful thoughts of her absent poets. It is a fitting spot to pause for a moment to look back over the meadows upon the old town with the air of quiet dignity with which centuries of learning have invested it. One feels

that here the great traditional values of the nation are in safekeeping, and that while these halls do not betray their sacred traditions, English thought and English interpretations of life will continue to make their contribution to civilisation, peace and progress.



Christ's College

VOCABULARIO [1]

A

ABLE.—'eibl (L. 1).
ACCOMMODATE.—ə'kɔmədeit (L. 3).
ACCOUNT.—ə'kaunt (L. 11).
ACCUMULATE.—ə'kju:mjuleit (L. 1).
ACCUSTOM.—ə'kʌstəm (L. 5).
ACTING.—æctiŋ (L. 17).
ADMIRATION.—ædmə'reiʃn (L. 4).
AFFECTIONATE.—ə'fekʃənit (L. 20).
AIRPORT.—εə'pɔ:t (L. 6).
AGREE.—ə'gri: (L. 13).
AGRICULTURE.—'ægrikʌltʃə (L. 14).
ALARM-CLOCK.—ə'la:m-klɔk (L. 8).
ALFRED.—'aelfrid
ALIKE.—ə'laik (L. 14).
ALLITERATION.—ə'litə'reiʃn (L. 19).
ALMOND.—'a:mənd (L. 19).
ALTOGETHER.—ɔ:ltə'geðə (L. 2).
AMBITIOUS.—æm'biʃəs (L. 13).
ANDREW.—'ændru: (L. 11).
ANN.—æn (L. 4).
ANTECEDENT.—ænti'si:dnt (L. 2).
APOLOGIZE.—ə'pɔlədʒaiz (L. 1).
APPLICATION.—æpli'keiʃn (L. 16).
APPLY.—ə'plai (L. 16).
APPOINT.—ə'pɔint (L. 3).
APPOINTMENT.—ə'pɔintmənt (L. 10).
APPOSITION.—æpə'ziʃn (L. 2).
APRICOT.—'eiprikət (L. 20).
ARGENTINA.—a:dʒən'ti:nə (L. 16).
ARREST (v.).—ə'rest (L. 8).
ARROW.—ærou (L. 7).
AS A RULE.—əz ə ru:l (L. 3).
ASSOCIATE (v.).—ə'souʃieit (-ousi-) (L. 12).
ATTACK.—ə'tæk (L. 10).
ATTEMPT (v.).—ə'tempt (L. 2).
ATTORNEY.—ə'tə:ni (L. 12).

B

BAKE.—beik (L. 18).
BAR.—ba: (L. 12).
BARBARA.—ba:bərə (L. 14).
BARBER.—'ba:bə (L. 11).
BARRISTER.—'bæristə (L. 12).
BASIN.—'beisn (L. 19).
BATTER.—'bætə (L. 20).
BE TO BLAME.—bi tə bleim (L. 2).
BE THIRSTY.—bi: θə:sti (L. 11).
BEAT (v.).—bi:t (L. 14).
BEATEN.—bi:tn (L. 14).
BEEFSTEAK.—'bi:f'steik (L. 18).
BEHAVE.—bi'heiv (L. 8).
BEHAVIOUR.—bi'heivjə (L. 20).
BELGRAVE SQ.—bel'greiv sk. (L. 8).
BIND.—baind (L. 11).
BIT.—bit (L. 11).
BITE.—bait (L. 11).
BITTEN.—'bitn (L. 11).
BLANKET.—'blæŋkit (L. 1).
BLOOD.—blʌd (L. 7).
BOARD.—bɔ:d (L. 15).
BODICE.—'bɔdis (L. 20).
BOND ST.—bɔnd st. (L. 16).
BONE.—boun (L. 7).
BONNET.—'bɔnit (L. 7).
BOUND.—baund (L. 11).
BOWL.—boul (L. 2).
BRACES.—breisiz (L. 9).
BRAIN.—brein (L. 1).
BRAKE.—breik (L. 7).
BRANDY.—brændi (L. 19).
BRASENOSE COL.—breiz'nouz col. (L. 11).
BRAVELY.—'breivli (L. 4).
BREAK.—breik (L. 8).
BREAKDOWN.—'breikdaun (L. 7).
BRICK.—brik (L. 10).
BRILL.—bril (L. 19).
BRITISH MUSEUM.—'britiʃ mju:'ziəm (mju'z-) (L. 16).
BROAD.—brɔ:d (L. 11).

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(1) Incluimos únicamente los nuevos vocablos que aparecen en este volumen.

BROKE.—brouk (L. 8).
BROKEN.—'broukən (L. 8).
BROOK ST.—bruk st. (L. 8)
BRUSH.—brʌʃ (L. 8 y 11).
BUN.—bʌn (L. 11).
BUSHEL.—'buʃl (L. 17).
BUTTERFLY.—'bʌtəflai (L. 18).

C

CABIN.—'kæbin (L. 3).
CÆSAR.—'si:zə (L. 14).
CAMBRIDGE.—'keimbridʒ (L. 5).
CAMPAIGN.—kæm'pein (L. 17).
CAP.—kæp (L. 11).
CAPTAIN.—'kæptin (L. 3).
CARDBOARD.—ka:d'bɔ:d (L 6)
CARDIGAN —ka:dɪgən (L 9)
CARE FOR.—kɛə fɔ: (L. 9).
CARPET.—'ka·pɪt (L. 1).
CATTLE.—'kætl (L. 14).
CAVE.—keiv (L. 16).
CENTRAL.—'sentrəl (L. 6).
CHAPTER.—'tʃæptə (L. 17).
CHEAT (v.).—tʃi:t (L. 12).
CHEMIST.—'kemist (L. 13).
CHESHAM PLACE.—'tʃiʃəm pleɪs (L. 7).
CHILL.—tʃil (L. 13).
CHIPPENDALE.—'tʃipindeil (L. 19).
CHOP (v.).—tʃɔp (L. 18).
CIVILISATION.—sivilai'zeiʃn (-vəl-) (L. 12).
CLAIM (v.).—kleim (L. 12).
CLAY.—clei (L. 5).
CLERK.—kla:k (L. 4).
CLIFF.—klif (L. 3).
CLOAK-ROOM.—klouk ru:m (L. 4).
COACH.—koutʃ (L. 6).
COAL.—koul (L. 4).
COCKTAIL.—'kɔkteil (L. 9).
COD.—kɔd (L. 19).
COLD WAVE.—kould weiv (L. 11).
COLLECT.—kə'lekt (L. 1).
COLONEL.—'kə:nl (L 8).
COMBINATION.—kɔmbi'neiʃn (L. 16).
COMBINE.—kɔm'bain (L. 16).
COMMUNICATION.—kə'mju:ni'keiʃn (L. 16).
COMPANION.—kəm'pænjən (L. 16).
COMPANY.—'kʌmpəni (L. 9).
COMPARTMENT.—kəm'pa:tmənt (L. 4).
COMPOSER.—kəm'pouzə (L. 16).
CONCERN.—kən'sə:n (L. 3).
CONFESSION.—kən'feʃn (L. 14).
CONTEST.—'kɔntest (L. 5).
CONTINENT.—'kɔntinənt (L. 7).
CONTINUATIVE.—kən'tinjuətiv (L. 2).
CONVENIENT.—kən'vi:njənt (L. 3).
COPY.—'kɔpi (L. 10).
CORD.—kɔ:d (L. 9).
COTTON.—'kɔtn (L. 10).
COURT.—kɔ:t (L. 12).
CRAB.—kræb (L. 19).
CRAYFISH.—'kreifiʃ (L. 19).
CREASES.—kri:siz (L. 15).
CREATURE.—kri:tʃə (L. 7).
CREW.—kru: (L. 3).
CRICKET.—'krikit (L. 5).
CRIME.—kraim (L. 12).
CRISP —krisp (L. 18).
CRITIC.—'kritik (L. 10).
CROSSING.—'krɔsiŋ (L. 3)
CROWD.—kraud (L. 5).
CRUMB.—krʌm (L. 19).
CRUSH.—krʌʃ (L. 16).
CRUST.—krʌst (L. 19).
CUCUMBER.—'kju:kʌmbə (L. 14).
CUFF-LINK.—kʌf-liŋk (L. 9).
CURRANTS.—'kʌrənts (L. 19).
CURTAIN.—'kə:tn (-tən, -tin) (L. 1).
CUSTARD.—'kʌstəd (L. 20).
CUT OFF.—kʌt ɔf (L. 2).

D

«DAILY TELEGRAPH».—'deili 'teligra:f (-græf) (L. 16).
DAMAGE (v.).—'dæmidʒ (L. 12).
DANISH.—'deiniʃ (L. 15).
DEAL (v.).—di:l (L. 13).
DEALT.—delt (L. 13).

DECAY.—di'kei (L. 13).
DECK.—dek (L. 3).
DECLARE.—di'klɛə (L. 6).
DECORATION.—dekə'reiʃn (L. 16).
DEFEAT.—di'fi:t (L. 5).
DEFENDER.—di'fendə (L. 19).
DELIVER.—di'livə (L. 1).
DENTIST.—'dentist (L. 13).
DESIRE.—di'zaiə (L. 3).
DESTRUCCION.—dis'trʌkʃn (L. 16).
DETACH.—di'tætʃ (L. 9).
DETAIL.—di:teil (L. 17).
DEVIL.—'devl (L. 8).
DIAMOND.—'daiəmənd (L. 10)
DIFFER.—'difə (L. 4).
DIG.—dig (L. 16).
DIRECTION.—di'rekʃn (L. 6).
DIRTY.—də:ti (L. 6).
DISCOVER.—dis'kʌvə (L. 3).
DISGUST.—dis'gʌst (L. 16).
DISMISS.—dis'mis (L. 16).
DISTANT.—'distənt (L. 2).
DISTINCTION.—dis'tiŋkʃn (L. 9).
DIVISION.—di'viʒn (L. 1).
DOLLAR.—'dɔlə (L. 17).
DOUBLE-BREASTED.—'dʌbl'brestid (L. 8).
DOUGH.—dou (L. 20).
DOVER SOLE.—'douvə soul (L. 19).
DRAW.—drɔ: (L. 4).
DRAWER.—drɔ: (L. 9).
DRAWN.—drɔ:n (L. 4).
DRESSMAKER.—'dres'meikə (L. 10)
DREW —dru: (L. 4).
DROPHEAD.—'drɔp-hed (L. 7).
DUG.—dʌg (L. 16).
DUKE ST —dju:k st.
DUTY.—dju:ti (L. 6).

E

EEL.—i:l (L. 19).
EFECT.—i'fekt (L. 8).
ELECTRICITY.—ilek'trisəti (,elek-) (L. 1).
ELEGANCE.—'eligəns (L. 4).
EMBASSY.—'embəsi (L. 8).
EMPIRE.—'empaiə (L. 11).
ENDEAVOUR.—in'devə (L. 5).
ENEMY.—'enəmi (L. 4).
ENGAGED.—in'geidʒd
ENGINE.—'endʒin (L. 3).
ENORMOUS.—i'nɔ:məs (L. 16).
ENTRANCE.—'entrəns (L. 15).
ENVELOPE.—'envəloup ('on-) (L. 1).
ESSENTIAL.—i'senʃl (L. 3).
ESTATE.—is'teit (L. 14).
EVENT.—i'vent (L. 2).
EXCHANGE.—iks't ʃeindʒ (L. 2).
EXPECTATION.—ekspek'teiʃn (L. 3).
EVAN'S.—'i:vənz (L. 16).
EXISTENCE.—ig'zistəns (L. 12).
EXPENSES.—iks'pensiz (L. 6).
EXPERIENCE.—iks'piəriəns (L. 7).
EXPLANATION.—ix eksplə'neiʃn (L. 15).

F

FACTORY.—faektəry (L. 4).
FADE (v.).—feid (L. 15).
FAITHFULLY.—'feiθ'fəli (L. 20).
FAIR.—fɛə (L. 3).
FALSE.—fɔ:ls (L. 13).
FARE.—fɛə (L. 4).
FARMING.—'fa:miŋ (L. 14).
FARTHING.—'fa:ðiŋ (L. 17).
FASHION.—'fæʃn (L. 10).
FASHION-PLATE.—'fæʃn-'pleit (L. 10).
FAST.—(v.).—fa:st (L. 14).
FASTEN.—'fa:sn (L. 6).
FAT (n.).—fæt (L. 18).
FEE.—fi: (L. 2).
FEVER.—'fi:və (L. 8).
FIGURE.—'figə (L. 10).
FIRM.—fə:m (L. 18).
FIT (v.)—fit
FITTING.—'fitiŋ (L. 8).
FIX (v.).—fiks.
FLAME.—fleim (L. 14).
FLAVOUR.—'fleivə (L. 20).
FLESH.—fleʃ (L. 14).
FLOUNDER.—'flaundə (L. 19).
FLOUR.—'flauə (L. 19).
'FLU.—'flu: (L. 13).
FOAM.—foum (L. 6).
FOLD.—fould (L. 16).
FOOT (m.).—fut (L. 17).
FOOTBALL.—'fut-bɔ:l (L. 5).

FORBADE.—fə'beid L. 14).
FORBID.—fə'bid (L. 14).
FORBIDDEN.—fə'bidn (L. 14).
FORM.—fɔ:m (L. 2).
FREDERICK.—'fredrik (L. 2)
FRESHMAN-MEN —'freʃmən (L. 15).
FROCK.—frɔk (L. 10).
FRONT.—frʌnt (L. 7).
FRY.—frai (L. 18)
FRYING BASKET.—fraiŋ 'ba:skit (L. 18).
FURLONG.—fə:'lɔŋ (L. 17).

G.

GALLON.—'gælən (L. 17).
GALLOWS.—'gælouz (L. 12).
GAP.—gæp (L. 13).
GARNISH.—'ga:niʃ (L. 18).
GARTER.—'ga:tə (L. 9).
GET RID OF.—get rid əv (L 7).
GIBRALTAR.—dʒi'brɔ:ltə (-rəl-) (L 9.)
GIELGUD —'gilgəd (L. 2).
GILL.—dʒil (L. 19).
GINGER ROGERS.—'dʒindʒə 'rɔdʒəz (L 8).
GLOOMY.—'glu:mi (L. 4).
GLORIOUS.—'glɔ:riəs (L. 20).
GOOD TEMPER.—gud 'tempə (L. 7).
GOSSIP (v.).—'gɔsip (L. 13).
GRADUALLY.—'grædjuəli (-dʒuəl-, -djul-, -dʒul-) (L. 1).
GRAFTON ST.—'græftən st. (L. 10)
GRAPE.—'greip (L. 6).
GRATE (v.).—greit (L. 19)
GRAYLING.—'greiliŋ (L 19)
GREETING —'gri:tiŋ (L. 8)
GRILL (v.).—gril (L. 18).
GRIND.—graind (L. 19).
GRIP (v.).—grip (L. 13).
GROCERY —'grousəri (L. 4)
GROUND.—graund (L. 19)
GUEST —gest (L. 10).
GUIDE-BOOK.—gaid-buk (L. 15).
GUILTY —'gilti (L. 12).
GUINEA —'gini (L. 17).
GUM.—gʌm (L. 13).
GURNET.—gə:nit (L 19).

H

HAIRCUTTER.—hɛə'kʌtə (L 11).
HALIBUT.—'hælibət (L. 19).
HAMILTON PLACE.—'hæməltən pleis (L. 9).
HANG.—hæŋ (L. 2).
HANDLE.—hændl (L. 15).
HARBOUR.—'ha:bə (L. 3).
HARE.—hɛə (L. 20).
HATE.—heit (L. 10).
HEAL.—hil (L. 13).
HEAT.—hi:t (L. 18).
HELD.—held (L. 12).
HERRING.—'heriŋ (L. 19).
HIP.—hip (L. 8).
HISTORIC.—his'tɔrik (L. 4).
HISTORY.—'histəri (L. 1)
HOLD (v.).—hould (Ls. 1 y 12).
HOLLOW.—'hɔlou (L 13)
HOLY.—'houli (L. 14).
HONEST.—'ɔnist (L. 12).
HONEYMOON.—'hʌnimu:n (L. 13).
HOTEL.—hou'tel (L. 15)
HUNDREDWEIGHT.—'hʌndrədweit (L. 17)
HYDE PARK CORNER.—haid pa:k kɔ:nə (L. 8).
HUNG.—hʌŋ (L. 2).

I

IDIOMS.—'idiəmz ('idjəmz) (L. 1).
INCH.—inʧ (L. 17).
INTERRUPT.—intə'rʌpt (L. 2).
INQUIRE.—in'kwaiə (iŋ'k-) (L. 2).
IDEAL.—ai'diəl (L. 14).
IMAGE.—'imidʒ (L. 16).
IMPROVE.—im'pru:v (L 8).
INDIAN.—'indiən (L. 20).
INDULGE.—in'dʌldʒ (L. 5).
INFLUENCE.—'influəns (L. 7).
INGREDIENT.—in'gri:djənt (L. 19).
INSIDE.—in'said (L. 6).
INTEND.—in'tend (L. 11).
INTERFERE.—intə'fiə (L. 8).
INTERVIEW.—'intəvju: (L. 6).
INVENT.—in'vent (L. 5).
IRON.—'aiən (L. 15).
ISLAND.—'ailənd (L. 3).

J

JAR.—dʒa: (L. 4).
JARD.—ja:d (L. 17).
JESUIT.—'dʒezjuit (L. 14).
JESUS CHRIST.—'dʒi:zəs kraist (L. 12).
JEWEL.—dʒu:əl (dʒuel) (L. 10).
JUICE.—dʒu:s (L. 18).
JUMPER.—'dʒʌmpə (L. 10).
JURY.—'dʒuəri (L. 12).

K

KENSINGTON GARDENS.—'kenzɪŋtən ga:dnz (L. 15).
KESWICK.—'kesik (L. 9).
KICK.—kik (L. 5).
KNEAD.—ni:d (L. 18).

L

LABEL.—'leibl (L. 4).
LACE.—leis (L. 6).
LADLE.—leidl (L. 18).
LANCASTER TERRACE.—'læŋkəstə (-kis-) 'terəs (-ris) (L. 16).
LANDSCAPE.—'lændskeip (L. 4).
LAP.—læp (L. 18).
LARK.—la:k (L. 20).
LAUGHTER.—'la:ftə (L. 11).
LAUNDRY.—'lɔ:ndri (L. 15).
LAWYER.—'lɔ:jə (L. 12).
LEAD.—led (L. 14).
LECTURE.—'lektʃə (L. 11).
LEMON.—'lemən (L. 18).
LETTER-BOX.—'letə'bɔks (L. 1).
LEVEL.—'levl (L. 16).
LIBERTY.—'libəti (L. 11).
LIMB.—lim (L. 13).
LINEN.—'linin (L. 10).
LINER.—'lainə (L. 3).
LINING.—'lainiŋ (L. 10).
LIPSTICK.—'lipstik (L. 10).
LISBON.—'lizbən (L. 9).
LITERATURE.—'litərɪtʃə (-rətʃ-) (L. 10).
LIVERPOOL ST.—'livəpu:l st. (L. 16).
LOAF.—louf (L. 15).
LOBSTER.—'lɔbstə (L. 19).
LOCOMOTIVE.—'loukəmoutiv (L. 4).
LORD.—lɔ:d (L. 18).
LORD'S.—lɔ:dz (L. 5).
LOUIS.—lu:i (L. 14).
LUGGAGE.—'lʌgidʒ (L. 4).
LUNG.—lʌŋ (L. 8).
LUXURY.—'lʌkʃəri (L. 3).

M

MACBETH.—mæk'beθ (L. 15).
MACHEREL.—'mækrəl (L. 19).
MACHINE.—mə'ʃi:n (L. 16).
MACKINTOSH.—'mækintoʃ (L. 9).
MAGDALEN COL.—'mɔ:dlin (L. 1).
MAIL.—meil (L. 1).
MANAGER.—'mænidʒə (L. 15).
MAP.—mæp (L. 16).
MARK (v.).—ma:k (L. 6).
MARQUIS.—'ma:kwis (L. 18).
MARSHAL MONTGOMERY.—'ma:ʃl mənt'gʌməri (mənt-, -'gɔm) (L. 10).
MARYLEBONE RD.—'mærələbən ('maribən) rd (L. 9).
MASS.—mæs (L. 14).
MATCH.—mætʃ (L. 5).
MATERIAL.—mə'tiəriəl (L. 10).
MAYFAIR.—'mei'fɛə (L. 8).
MEASURE.—'meʒə (L. 8).
MEASURES.—'meʒəz (L. 17).
MEMORIAL.—mə'mɔ:riəl (L. 11).
MERCURY.—'mə:kjuri (-juəri) (L. 12).
MERCHANT.—'mə:tʃənt (L. 11).
METAPHOR.—'metəfə (L. 19).
METHOD.—'meθəd (L. 19).
MICROBE.—'maikroub (L. 16).
MILE.—mail (L. 17).
MILITARY.—'militəri (L. 18).
MISFORTUNE.—mis'fɔ:tʃən (L. 6).
MITRE.—'maitə (L. 15).
MIX.—miks (L. 18).
MIXTURE.—'mikstʃə (L. 17).
MOOD.—mu:d (L. 4).
«MUCH ADO ABOUT NOTHING».—mtʃ ə'du: ə'baut 'nʌθiŋ (L. 12).
MURDER.—'mə:də (L. 5).
MUSSEL.—'mʌsl (L. 19).
MUTTER.—'mʌtə (L. 16).

N

NATION.—'neiʃn (L. 12).
NATIVE.—neitiv (L. 6).
NANCY.—'nænsi (L. 13).
NAVIGATION.—nævi'geiʃn (L. 3).

NELL.—'nel (L. 14).
NERVE.—nə:v (L. 13).
NEST OF ENAMEL SAUCEPANS.—nest əv i'næml 'sɔ:spənz (L. 18).
NORHAM GARDENS.—'nɔrəm ga:dnz (L. 1).
NORMANDY.—'nɔ:məndi (L. 2).
NOTE.—nout (L. 17).
NUISANCE.—'nju:sns (L. 17).
NUTMEG.—nʌt'meg (L. 19).

O

OATH.—ouθ
OBSERVATION.—obzə'veiʃn (L. 7).
OFFICIAL.—ə'fiʃl (L. 6).
OINTMENT.—'ɔintmənt (L. 13).
OLD CURIOSITY SHOP.—ould kjuəri'ɔsəti ʃɔp (L. 19).
ON BOARD.—ɔn bɔ:d (L. 3).
OPPOSING.—'ɔpəziŋ (L. 5).
OPTIONAL.—'ɔpʃnl (L. 19).
OUNCE.—auns (L. 17).
OUTFITTER.—'aut'fitə (L. 9).
OVAL.—'ouvl (L. 5).
OVERCAME.—ouvə'keim (L. 3).
OVERCOME.—ouvə'kʌm (L. 3).
OYSTER — 'ɔistə (L. 19).

P

PAN.—pæn (L. 18).
PARADE (v.).—pə'reid (L. 16).
PARSLEY.—'pa:sli (L. 18).
PARIS.—pæris (L. 6).
PARTING.—'pa:tiŋ (L. 11).
PARTRIDGE.—'pa:tridʒ (L. 20).
PASSAGE.—'pæsidʒ (L. 3).
PAT (n.).—pæt (L. 18).
PATCH.—pætʃ (L. 9).
PATTERN.—'pætən (L 6).
PEACH.—pi:tʃ (L. 20).
PEARL.—pe:l (L. 10).
PECULIAR.—pi'kju:liə (L. 3).
PEEL.—pi:l (L. 18).
PERMANENT WAVE.—'pə:mənənt weiv (L. 11).
PERMISSION.—pə'miʃn (L. 15).
PHEASANT.—'feznt (L. 20).
PIGEON.—'pidʒin (-dʒən) (L. 20).
PILE.—pail (L. 20).
PILL.—pil (L. 13).
PILLOW.—'pilou (L. 1).
PINCH.—pintʃ (L. 19).
PINEAPPLE.—pain'æpl (L. 20).
PINT.—paint (L. 17).
PIPE.—paip (L. 4).
PLAICE.—pleis (L. 19).
PLANE.—plein (L. 6).
PLANTATION.—plæn'teiʃn (pla:n-) (L. 2).
PLATFORM.—'plætfɔ:m (L. 4).
PLEAD (v.).—pli:d (L. 12).
PLOTS OF LAND.—plɔts əv lænd (L. 16).
POEM.—'pouim (L. 10).
POLICE.—pə'li:s (L. 11).
PORRIDGE BOILER.—'pɔridʒ bɔilə (L. 18).
PORTER.—'pɔ:tə (L. 4).
PORTUGAL ST.—'pɔ:tjugəl st. (L. 12).
POST (v.).—poust (L. 1).
POST-CARD.—'poustka:d (L. 1).
POSTMAN.—'poustmən (L. 1).
POST-OFFICE.—poust 'ɔfis (L. 1).
POUND.—paund (L. 17).
POVERTY.—'pɔvəti (L. 6).
POWDER-PUFF.—'paudəpʌf (L. 10).
PRACTICE.—'præktis (L. 13).
PRAISE.—preiz (L. 16).
PRAWN.—prɔ:n (L. 19).
PREACH.—pri:tʃ (L. 14).
PREFER.—pri'fə: (L. 1).
PRESCRIPTION.—pris'kripʃn (L. 13).
PRESERVING PAN.—pri'zə:viŋ pən (L. 18).
PRESIDENT.—'prezidənt (L. 7).
PRESSURE.—'preʃə (L. 8).
PRETEND (v.).—pri'tend (L. 12).
PREVENT.—pri'vent
PRISONER.—'priznə (L. 14).
PROBLEM.—'prɔblim (L. 6).
PRODUCE (v.).—prə'dju:s (L. 16).
PROFESSION.—prə'feʃn (L. 13).
PROGRAMME.—'prougræn (L. 19).

PROPERLY.—'prɔpəli (L. 14).
PROPERTY.—'prɔpəti (L. 12).
PROPOSE.—prə'pouz (L. 13).
PROVE.—pru:v (L. 13).
PROVIDE.—prə'vaid (L. 6).
PROVOST.—'prɔvəst (L. 15).
PUDDLE.—'pʌdl (L. 17).
PULLOVER.—pul'ouvə (L. 9).
PULSE.—pʌls (L. 13).
PUN.—pʌn (L. 19).
PUNCTUATION.—'pʌŋktju'eiʃn (-tʃu-) (L. 19).
PUNCTURE.—'pʌŋktʃə (L. 7).
PURPOSE.—pə:pəs (L. 7).
PUSH (v.).—puʃ (L. 1).

Q

QUADRANT.—'kwɔdrənt (L. 9).
QUART.—kwɔ:t (L. 17).
QUEUE.—kju: (L. 16).

R

RABBIT.—'ræbit (L. 20).
RACK.—ræk. (L. 4).
RADIATOR.—'reidieitə (L. 7).
RAIL.—reil (L. 4).
RAILWAYS.—'reilweiz (L. 4).
RAINCOAT.—rein'kout (L. 9).
RAISIN.—'reizn (L. 19).
RAN.—ræn (L. 11).
RAPHAEL.—'ræfeiəl (L. 6).
RASH.—ræʃ (L. 13).
RAY.—rei (L. 8).
READING.—'rediŋ (L. 15).
RECENT.—'ri:snt (L. 7).
RECIPE.—'resipi (L. 18).
RECOMMEND. rekə'mend (L. 11).
RED MULLET.—red 'mʌlit (L. 19).
REFLECT.—ri'flekt (L. 16).
REGIMENT (n.).—'redʒimənt (L. 4).
REGISTER.—'redʒistə (L. 1).
REGULAR.—'regjulə (-gjəl-) (L. 2).
REGULATE.—'regjuleit (L. 6).
RELATION.—ri'leiʃn (L. 1).
RELIEVE.—ri'li:v (L. 8).
REMOVE.—ri'mu:v (L. 20).
REPLACE.—ri'pleis (ri:'p-) (L. 2).
RESIST.—ri'zist (L. 12).
RESPECTFULLY.—ris'pektfəli (L. 20).
RESTRICTIVE.—ris'triktiv (L. 2).
RESULT.—ri'zʌlt (L. 11).
REWARD.—ri'wɔ:d (L. 16).
RICE.—rais (L. 16).
RICHMOND.—'ritʃmənd (L. 4).
RIND.—raind (L. 19).
RING UP.—riŋ ʌp (L. 2).
RINSE.—rins (L. 13).
RISE.—raiz (L. 5).
RISEN.—rizn (L. 5).
RISK.—risk (L. 1).
ROASTER.—'roustə (L. 18).
ROBERT DONAT — 'rɔbət'dɔnət (L. 12).
ROGER.—'rɔdʒə (L. 2).
ROPE.—roup (L. 16).
ROSE.—rouz (L. 5).
ROUGH.—rʌf (L. 3).
ROUND POND.—raund pɔnd (L. 15).
RUB.—rʌb (L. 13).
RUBBER.—'rʌbə (L. 15).
RUG.—rʌg (L. 3).
RUGBY.—'rʌgbi (L. 5).
RUGGER.—'rʌgə
RULE (v.).—ru:l (L. 8).
RUM.—rʌm
RUN.—rʌn (L. 11).

S

SACK.—sæk (L. 16).
SACRED.—'seikrid (L. 14).
SACRIFICE.—'sækrifais (L. 8).
SAFE.—seif (L. 8).
SAILOR.— seilə (L. 3).
SALAD.—sæləd (L. 17).
SALMON.—'sæmən (L. 19).
SANK.—sæŋk (L. 15).
SAVILE ROW.—sævəl rou (L. 8).
SCALLOP.—'skæləp (L. 19).
SCARF.—ska:f (L. 9).
SCISSORS.—'sizəz (L. 8).
SCORE (n. and v.).—skɔ: (L. 5).
SCOTLAND.—'skɔtlənd (L. 7).
SEAM.—si:m (L. 8).
SEARCH.—sə:tʃ (L. 11).
SEIZE.—si:z (L. 11).
SELDOM.—'seldəm (L. 16).

SELF-CONTROL.—self-kən'troul (L. 8).
SERGE.—sə:dʒ (L. 8).
SESSION.—'seʃn (L. 8).
SETTLE.—setl (L. 10).
SEVERE.—si'viə (L. 4).
SHALLOW.—'ʃælou (L. 15).
SHAVING-STICK.—'ʃəiviŋ-stik (L. 11).
SHEET.—ʃi:t (Ls. 1 and 18).
SHELTER.—'ʃeltə (L. 15).
SHORTAGE.—'ʃɔ:tidʒ (L. 4).
SHRED (v.).—ʃred (L. 19).
SIGN (n. and v.).—sain (L. 4).
SIMILE.—'simili (-məl-) (L. 19).
SIMPLE.—'simpl (L. 2).
SINCERELY.—sin'siəli (L. 20).
SINGLE-BREASTED.—'siŋgl 'brestid (L. 8).
SINK (v.).—siŋk (L. 15).
SITTING.—'sitiŋ (L. 13).
SLICE.—slais (L. 18).
SLOT.—slɔt (L. 2).
SMUGGLE.—smʌgl (L. 6).
SNIPE.—snaip (L. 20).
SPINACH.—'spinidʒ (L. 6).
SOAK.—souk (L. 20).
SOAP.—soup (L. 1).
SOIL (n. and v.).—sɔil (L. 14).
SOLE.—soul (L. 19).
SOLICITOR.—sə'lisitə (L. 12).
SOLID.—'sɔlid (L. 7).
SOLVE.—sɔlv (L. 6).
SORT.—sɔ:t (L. 10).
SOUL.—soul (L. 14).
SOUTH AUDLEY ST.—sauθ ɔ:dli st. (L. 19).
SOW.—sou (L. 14).
SOWED.—soud (L. 14).
SOWN.—soun (L. 14).
SPANISH.—'spæniʃ (L. 15).
SPARE.—spɛə (L. 13).
SPAT.—spæt (L. 13).
SPENCER TRACY.—'spensə'treisi (L. 9).
SPICE.—spais (L. 19).
SPIRITS.—spirits (L. 6).
SPIT.—spit (L. 13).
SPOIL.—spɔil (L. 5).
SPOILED.—spɔild (L. 8).
SPONGE CAKE.—spʌndʒ keik (L. 20).
SPORTS.—spɔ:ts (L. 5).
SPOT.—spɔt (L. 9).
SPRAT.—spræt (L. 19).
SPREAD.—spred (L. 3).
ST. GILES.—st. dʒailz (L. 1).
STAIN.—stein (L. 9).
STALE.—steil (L. 20).
STAMP (n).—stæmp (L. 1).
STAMP (v.).—stæmp (L. 18).
STATE.—steit (L. 14).
STEAMER.—'sti:mə (L. 3).
STEEP.—sti:p (L. 7).
STEWPAN.—'stju:pən (L. 18).
STEWARDESS.—'stjuədis (L. 16).
STIR.—stə: (L. 19).
STOCK.—stɔk (L. 15).
STONE (n. and v.).—stoun (L. 19).
STONE (w.).—stoun (L. 17).
STORE.—stɔ: (L. 16).
STRAIN (v.).—strein (L. 19).
STRAINER.—'streinə (L. 18).
STRAP.—stræp (L. 6).
STRIKE.—straik (L. 4).
STRIPE.—straip (L. 9).
STURGEON.—stə:dʒən (L. 19).
SUCCEED.—sək'si:d (L. 5).
SUDDENLY.—'sʌdnli (L. 11).
SUET.—'suit (L. 19).
SUITCASE.—sju:t-keis (L. 4).
SULTANA.—səl'ta:nə (L. 19).
SUNBURNT.—'sʌnbə:nt (L. 19).
SUNK.—sʌŋk (L. 15).
SUFFICIENT.—sə'fiʃnt (L. 20).
SUPPLY.—sə'plai (L. 3).
SURFACE.—'sə:fis (L. 7).
SURGEON.—'sədʒən (L. 13).
SUSSEX GARDENS.—'sʌsiks ga:dnz (L. 16).
SWANG.—swæŋ (L. 4).
SWEAR.—swɛə (L. 11).
SWEATER.—'swetə (L. 9).
SWEEP (v.).—swi:p (L. 15).
SWEPT.—swept (L. 15).
SWING (s. and v.).—swiŋ (L. 4).
SWORE.—swɔ: (L. 11).
SWORN.—swɔ:n (L. 11).
SWUNG.—swʌŋ (L. 4).
SYRINGE.—si'rindʒ (L. 13).
SYRUP.—'sirəp (L. 20).

T

TAIL.—teil (L. 8).
TANK.—tæŋk (L. 8).
TELEGRAPH.—'teligra:f (-græf) L. 2).
TELEPHONE.—'telifoun (L. 2).
TEMPER.—'tempə (L. 8).
TEMPERATURE.—'temprit∫ə (-rət∫e) (L. 8).
TEMPTATION.—temp'tei∫n (L. 3).
TENDER.—'tendə (L. 18).
THOROUGHLY.—'θʌrəli (L. 18).
THREE TIER STEAMER.—θri: tiə 'sti:mə (L. 18).
THREAD.—θred (L. 16).
THREW.—θru: (L. 20).
THROW.—θrou (L. 20).
THROWN.—θroun (L. 20).
THRUSH.—θrʌ∫ (L. 20).
THUMB.—θʌm (L. 16).
TIDE.—taid (L. 15).
TIDY.—'taidi (L. 11).
TIE (v.).—tai (L. 8).
TIGHT.—tait (L. 10).
TIN.—tin (Ls. 14 y 20).
TON.—tʌn (L. 17).
TONE.—toun (L. 2).
TOOL.—tu:l (L. 7).
TOP.—tɔp (L. 18).
TRACK.—træk (L. 7).
TRANSLATE.—trɑ:ns'leit (L. 10).
TRIM (v.)—trim.
TRIMMINGS.—'trimiŋz (L. 10).
TRIUMPH.—'traiəmf (L. 14).
TROUT.—traut (L. 19).
TRUNK CALL.—trʌŋk kɔ:l (L. 2).
TRUNK.—trʌŋk (L. 4).
TRUST (v.).—trʌst (L. 15).
TURL ST.—tə:l st (L. 1).
TURN (v.)—tə:n (L. 18).
TWIST.—twist (L. 13).
TYPE.—taip (L. 3).
TYPEWRITER.—'taip-'raitə (L. 1).
TYPICAL.—'tipikl (L. 10).
TYRE.—taiə (L. 7).

U

UNDERGROUND.—'ʌndəgraund (L. 16).
UNFORTUNATELY.—ʌn'fɔ:t∫ənitli (L. 2).
UNITE.—ju:'nait (L. 11).
UPPER DECK.—ʌpə dek (L. 16).
UPRIGHT.—'ʌprait (L. 6).

V

VALUABLE.—'væljubl (L. 10).
VANITY-CASE.—'wænəti-keiz (L. 10).
VELVET.—'velvit (L. 20).
VENTILATOR.—'ventileitə (L. 6).
VINEYARD.—'vinjəd (L. 6).
VINE.—vain (L. 6).
VIOLENT.—'vaiələnt (L. 11).
VORACIOUSLY.—vo'ræ∫əsli (L. 19).

W

WAIST.—weist (R. 8).
WAX.—wæks (L. 13).
WEAPON.—'wepən (L. 12).
WEAVE.—wi:v (L. 9).
WEIGHTS.—weits (L. 17).
WELLINGTON SQ.—'weliŋtən sq. (L. 15).
WELLS.—welz (L. 12).
WHEAT.—wi:t (L. 14).
WHEEL.—wi:l (L. 7).
WHIP (v.).—wip. (L. 20).
WHISPER.—'wispə (L. 13).
WHITEBAIT.—'wait'beit (L. 19).
WHITING.—'waitiŋ (L. 19).
WIG.—wig (L. 12).
WIND-SCREEN.—wind-skri:n (L. 7).
WIND-SHIELD.—wind-∫i:ld (L. 7).
WIRE (n.).—'waiə (L. 2).
WITCH.—wit∫ (L. 15).
WOODSTOCK RD.—'wudstɔk rd. (L. 11).
WORSHIP.—'wə:∫ip (L. 14).
WORSTED.—'wustid (L. 8).
WOVE.—wouv (L. 9.)
WOVEN.—'wouvən (L. 9).
WRAP.—ræp (L. 1).
WRECK.—rek (L. 11)

APENDICE

ABBREVIATE.—ə'bri:vieit (L. 17).
ACQUAINTANCE.—ə'kweintəns (L. 3).
AMUSE.—ə'mju:z (L. 4).
APPETITE.—'æpitait (L. 11).
APPLY.—ə'plai (L. 15).
ATTENTION.—ə'tenʃn (L. 4).
BRASS.—bra:s (L. 17).
CAMP.—kæmp (L. 20).
CARRIAGE.—'kəridʒ (L. 16).
CASTILE.—kæs'ti:l (L. 6).
CONVERTIBLE.—kən'və:təbl (L. 7).
CORRIDOR.—'kɔridɔ: (L. 4).
CUPBOARD.—'kʌbəd (L. 4).
DENMAN.—'denmən (L. 5).
DISAPPEAR.—'disə'piə (L. 2).
EDUCATE.—'edjukeit (L. 6).
ELEPHANT.—'elifənt (L. 20).
EXTRA.—'ekstrə (L. 2).
FACT.—fækt (L. 14).
HURRY.—'hʌri (L. 11).
IBERIA.—ai'biriə (L. 6).
MADRID.—mə'drid (L. 6).
MANUFACTURE.—mænju'fæktʃə (L. 5).
PASSENGER.—'pæsindʒə (L. 3).
PRESS.—pres (L. 2).
SITE.—sait (L. 16).
SITUATION.—sitju'eiʃn (L. 2.)
TERMINAL.—'tə:minl (L. 6).
TOBACCO.—tə'bækou (L. 6).
TWICKENHAM.—'twikinəm (L. 5).
YACHT.—jɔt (L. 5).

VOCABULARIES

COMMERCIAL VOCABULARY

Account current (A/C)	Cuenta corriente
Account of redraft	Cuenta de resaca
Account sale	Cuenta de venta
Assets; liabilities	Créditos activos; ídem pasivos
At a loss	Con pérdida
At the rate of...	Al cambio de...
Average (Av.)	Promedio; avería
Balance (Bal)	Saldo
Bank note	Billete de Banco
Bond; bond holder	Obligación; obligacionista
Bill of exchange	Letra de cambio
Bill of lading (B/L)	Conocimiento de embarque
Book-keeper	Tenedor de libros
Broker; brokerage	Corredor; corretaje
Cashier; cash	Cajero; caja, dinero
To cash	Cobrar
Cancel	Cancelar, anular
Case; cask	Caja; casco o pipa
Clear profit	Beneficio líquido
Company	Compañía
Consignee	Consignatario
Correspondent	Corresponsal
Cost price	Precio de coste
Cost, insurance and freight (c. i. f.)	Coste, seguro y flete
Cost and freight (c. f.)	Coste y flete
Credit; creditor (Cr.)	Crédito; acreedor
Charter party	Contrato de fletamento
Custom house	Aduana
Debenture (Deb.)	Obligación, abonaré
Errors and omissions excepted (E. & O. E.)	Salvo error u omisión
Free on board (F. o. b.)	Franco a bordo
Gross amount	Importe total
i. e. (id est)	O sea...
Insurance policy	Póliza de seguro
In due course	A su debido tiempo
Invoice (Inv.)	Factura
IOU	Pagaré
Limited Company	Compañía anónima

Loan	Préstamo
Log book	Diario de navegación
Money order (M. O.)	Libranza postal
Net proceeds	Importe líquido
Ned amount	Importe líquido
On credit	A crédito
Overcharge	Cargar de más
Price quoted	Precio cotizado
Rate of exchange	Cambio de moneda
Remittance; delivery	Remesa; entrega
Sale	Venta
Sold for cash	Venta al contado
Sold on credit	Venta a crédito
Stock; receipt	Existencias; recibo
Storehouse; stuff	Almacén; tela
Share	Acción
Shareholder	Accioinsta
To sell for cash	Vender al contado
To sell on credit	Vender a crédito
To sell by retail	Vender al por menor
To sell by wholesale	Vender al por mayor
Versus (V.)	Contra
&	Y
&c.	Etcétera

SCIENTIFIC VOCABULARY

Test-tube	Tubo de ensayo
Beaker	Vaso de precipitados
Funnel	Embudo
Condenser	Condensador
Pipette	Pipeta
Crucible	Crisol
Tripod	Trípode
Bunsen burner	Mechero de Bunsen
Burette	Probeta
Evaporating basin	Cápsula
Retort (alembic)	Alambique
Pestle	Mano del almirez
Mortar	Mortero
Crystallising basin	Cristalizador
Cooler (friger-ator)	Refrigerante
Shoulder	Soporte
Arresting face (stopping face)	Superficie de contacto
Atomic weight	Peso atómico
Quicklime	Cal viva
Steel	Acero
Compass	Brújula
Chlorine	Cloro
Chloride	Cloruro
Wire	Alambre
Jewel	Piedra preciosa
Ore	Mineral
Fluorine	Flúor
Spark	Chispa

Bubble	Burbuja
Gypsum	Yeso
Matress (flask)	Matraz
Bulb	Ampolla
Rubber	Goma, caucho
Hardness	Temple
Motion	Movimiento
Blast furnace	Alto horno
Power	Fuerza, potencia
Tar	Alquitrán
Iodine	Yodo
Lime, limestone	Cal
Alloy	Aleación
Plug	Clavija de contacto
Insulation	Aislamiento
Spring	Resorte
Cell	Cólula, cemento
Gland	Glándula
Research	Investigación
Tissue	Tejido
Vacuum	Vacío
Dead weight	Tara
Mouth-piece	Embocadura
Brass	Latón
Shell	Concha
Soda	Sosa
Shunt	Derivación
Ordinate	Oordenada
Horse-power	Caballo de vapor
Powder	Polvo
Reagent	Reactivo
Rust	Herrumbre, óxido
Starch	Almidón, fécula
Turf	Turba
Scale pan	Platillo de la balanza
Slag (cinder)	Escoria
Receiver	Recipiente
Gearing	Engranaje
Brittle	Frágil, quebradizo
Leaky	Permeable
To soak	Impregnar
To cast	
To found	Fundir
To immerge	Sumergir
To suck	Aspirar
To corrode	Corroer
To decant	
To pour off	Decantar
To evaporate	Vaporizar, evaporar
To burn lime	Calcinar

ARTISTIC VOCABULARY

Maulstick	Tiento
Brush	Pincel
Chord	Acorde
Chisel	Cincel
Easel	Caballete
Flat	Bemol
Key	Clave
Escale (of C mayor)	Escala musical
Notes	c = Do d = Re e = Mi f = Fa g = Sol a = La b = Si c = Do
Palette	Paleta
Sketch	Esbozo
Scooper	Gubia

THE MORE COMMON ENGLISH CHRISTIAN NAMES

Agnes = Inés.
Aileen, Eileen = Elena.

Albert = Alberto (dims. *Bert, Bertie).*
Alexander = Alejandro.
Alice = Alicia (dims. *Ayll o Allie, Elsie).*
Andrew = Andrés.
Ann, Anne = Ana (dims. *Annie, Nancy, Nanny, Nina, Nan, Annette).*
Anthony, Antony = Antonio (dim. *Tony).*
Arthur = Arturo.
Agustin, Augustine, Austin = Agustín.
Basil = Basilio.
Beatrix = Beatriz.
Benjamin = Benjamín (dims. *Ben, Benny).*
Bertram = Beltrán.
Caroline = Carolina (dims. *Carrie, Caddie).*
Casimir = Casimiro *(Cassie).*
Catherine = Catalina (dims. *Casy, Kate, Kathleen, Katie, Cathie, Kathie, Katrine, Kit, Kitty).*
Cecilia, Cecily = Cecilia (dims. *Sisely, Sis, Cis, Sissy).*
Charles = Carlos (dims. *Charley, Charlie*).
Christopher = Cristóbal (dims. *Kester, Kit, Chris).*
Daniel = Daniel (dims. *Dan, Danny).*
David = David (dims. *Dave, Dave).*
Diana = Diana (dims. *Di, Die).*
Dorothea, Dorothy = Dorotea (dims. *Dol, Dolly).*
Edmund = Edmundo (dims. *Ed, Ned).*
Edward = Eduardo (dims. *Ed, Eddy, Ned, Neddy, Ted, Teddy).*
Eleanor, Elinor = Leonor (dims. *Ella, Ellen, Nell, Nellie, Nora).*
Elisabeth, Elizabeth, Eliza = Isabel (dims. *Bess, Bessy, Beth, Betssy, Betty, Elsie, Liz, Lizzie, Libby, Lisa, Liza).*
Emeline, Emmeline, Emily = Emilia.
Euphemia = Eufemia (dims. *Effie, Euphie, Phemie, Phamie).*
Eva, Eve = Eva (dims. *Evelina, Eveline, Evelyn).*
Frances = Francisca (dim. *Fanny).*
Francis = Francisco (dim. *Frank).*
Frederic, Frederick = Federico (dims. *Fred, Freddy).*
George = Jorge (dims. *Georgie, Geordie).*
Georgiana, Georgina = Georgina (dim. *Georgie).*
Gerald, Gerard = Gerardo.
Gertrude = Gertrudis (dims. *Gertie, Trudy).*
Godfred = Godofredo.
Gregory = Gregorio.
Guy = Guido.
Harriet, Harriot = Enriqueta (dim. *Hatty).*
Helen, Helena = Elena (dims. *Nell, Nellie).*
Henrrieta = Enriqueta (dims. *Etta, Hetty, Nettie).*
Henry = Enrique (dims. *Harry, Hal, Hen, Henny).*
Ian = Forma gaélica de *John.*

Ignatius = Ignacio.
Isaac, Izaac = Isaac (dims. *Ik, Ike).*
Isabella, Isabel, Isobel = Isabel (dims. *Isa, Bel, Bella, Tib, Tibbie).*
James = Jaime (dims. *Jeames, Jem, Jim, Jimmy, Jemmy).*
Jane = Juana (dims. *Janet, Jean, Jeanie, Jeannie, Jenny).*
Jasper = Gaspar.
Jeremy = Jeremías.
Jessie = Forma escocesa de *Janet* (dim. *Jess).*
Joan, Joanna, Johanna = Juana.
John = Juan (dims. *Johnny, Jack, Jock).*
Joseph = José (dims. *Joe, Joey).*
Josephine = Josefina (dims. *Jo, Jozy).*
Lawrence, Laurence = Lorenzo (dim. *Larry).*
Lewis — Luis (dims. *Lewie, Louie, Lew).*
Louis = Luis (forma francesa muy usada en inglés).
Louisa, Louise = Luisa (dims. *Lou, Louie).*
Lucretia, Lucrece = Lucrecia.
Lucy = Lucía.
Luke = Lucas.
Mark = Marcos.
Martha = Marta (dims. *Mat, Matty, Pat, Patty).*
Mary = María (dims. *May, Molly, Moll, Mamie, Pol, Polly).*
Matilda, Mathilda = Matilde (dims. *Mat, Matty, Maud, Patty, Tilda).*
Maurice = Mauricio.
Millicent = Melisenda.
Michael = Miguel (dims. *Mike, Micky).*
Moses = *Moisés.*
Nicholas = Nicolás (dim. *Nick).*
Noah = Noé.
Nora, Norah = Contracción de *Honora, Leonora, Elinor.*
Oliver = Oliverio (dims. *Nol, Nolly).*
Patrick = Patricio (dims. *Pat, Paddy).*
Paul = Pablo.
Peter = Pedro.
Philip = Felipe (dims. *Phil, Pip).*
Philippa = Felipa.
Phoebe = Febe.
Prudence = Prudencia (dims. *Prue, Prudy).*
Rachel = Raquel.
Ralph = Rodolfo.
Rebecca = Rebeca (dims. *Beck, Bex, Becky).*
Reynald = Reginaldo.
Reuben = Rubén.
Richard = Ricardo (dims. *Dick, Dicky, Dicken, Dickokn).*
Robert = Roberto (dims. *Bob, Bobby, Doc, Do, Dobbin, Rob, Robbie, Robin).*
Roderick = Rodrigo.

Raphael = Rafael.
Rodolph, Rodolphus = Rodolfo.
Roger = Rogelio (dims. *Hodge, Hodgkin).*
Roland, Rowland = Rolando.
Rufus = Rufo.
Samuel = Samuel *(Sam, Sammy).*
Sarah, Sara = Sara (dims. *Sal, Sally).*
Sibyl Sibilla = Sibila.
Stella = Estrella.
Stephen = Esteban (dims. *Steenie, Steve, Stevie).*
Susan, Susanna, Susannah = Susana (dims. *Sue, Suke, Suky, Susy, Susie).*
Thaddeus = Tadeo.
Theodora = Teodora (dim. *Dora).*
Theodore = Teodoro.
Theresa = Teresa (dim. *Terry).*
Thomas = Tomás (dims. *Tom, Tommy, Tam, Tammie).*
Timothy = Timoteo.
Tobiah, Tobias = Tobías (dim. *Toby).*
Valentine = Valentín.
Vincent = Vicente.
Walter = Gualterio (dims. *Wat, Watty).*
Wilhelmina = Guillermina (dims. *Wilmett, Wilmot, Mina, Minnie, Minella)*
William = Guillermo (dims. *Will, Willy, Bill, Billy).*

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(Sello del Centro)

EJERCICIOS

Alumno D. .....

Curso de 19..... a 19.....

Ejercicio 1

Pónganse los sujetos que correspondan.

1. ..... writes a letter. — 2. ..... read a book.—
3. ..... am a lawyer. — 4. ..... came yesterday.—
5. ..... are my uncle and aunt.

Ejercicio 2

Usese cada una de las siguientes palabras o modismos en una frase.

1. Stamp: .....
2. Letter-box: .....
3. History: .....
4. Apologize: .....
5. Gradually: .....
6. Relatión: .....
7. To prefer: .....
8. To push: .....
9. Another pair of shoes: .....
10. Any longer: .....

Ejercicio 3

Pónganse los verbos en los tiempos y personas correspondientes

1. Either the girls or the boy ..... to see her.—2. The armchairs and the pictures ..... in the sitting-room. — 3. Neither I nor he ..... drank more than one glass.—4. Joan besides Dorothy ..... in the room.—5. Food and water ..... necessary to live.

(Sello del Centro)

Alumno D. .....

Curso de 19..... a 19.....

Ejercicio 4

Usese cada una de las siguientes palabras o modismos en una frase.

1. Distant: .....
2. Event: .....
3. Altogether: .....
4. Attempt: .....
5. Simple: .....
6. Regular: .....
7. To be to blame: .....
8. To pull one's leg: .....
9. Rather late in the day: .....
10. To inquire: .....

Ejercicio 5

Pónganse los adjetivos que correspondan.

1. A ..... boy.—2. Two ..... girls.—3. A ..... woman.—4. Some ..... men.—5. A ..... chair.

Ejercicio 6

Usese cada una de las siguientes palabras o modismos en una frase.

1 Convenient: .....
2. Fair: .....
3. Peculiar: .....
4. To appoint: .....
5. To overcome: .....
6. To concern: .....
7. Island: .....
8. Luxury: .....
9. To know on which side one's bread is buttered: .....
.....
10. To supply: .....

Ejercicio 7

Colóquese el adjetivo que exprese la idea contraria a aquel que está entre paréntesis.

(Sello del Centro)

Alumno D. .....

Curso de 19..... a 19.....

---

1. This little boy has a (big) ..... head. — 2. I like ((bad) ..... fruit.—3. Mary is (tall) .....—4. Take the (long) ..... pencils.—5. The wine of Spain is (good) .....—6. In England people speak (the Spanish) ..... language.—7. Your parents are very (rich) .....—8. My country is a (large) ..... one. —9. Joan is a (plain) ..... girl. — 10. That house has a (low) ..... ceiling.—11. She looks very (tidy) ..... now.— 12. It was a very (rainy) ..... day.—13. This glass is (full) .... of water.—14. She sat in one of the (front) ..... seats of the car.—15. That pond is very (deep) .....

Ejercicio 8

Usese cada una de las siguientes palabras o modismos en una frase.

1. Gloomy: .....
2. Label: .....
3. To swing: .....
4. To sign: .....
5. Coal: .....
6. Elegance: .....
7. Clerk: .....
8. Fare .....
9. To make both ends meet: .....
10. To make one's pile: .....

Ejercicio 9

Póngase el verbo en la forma y tiempo que corresponda.

1. He finished (to write) ..... the letter. — 2. He loves (to ride) ..... a bycicle.—3. I saw you (to come) ..... along the road.—4. By (to go) ..... there I met him.—5. He was very happy because of my (to come) .....

Ejercicio 10

Póngase, cuando sea necesario, «to» antes del infinitivo.

1. You were heard ..... say that.—2. I should like something .....

eat.—3. They wanted ..... arrive soon.—4. He let me ..... come here.—5. He made me ..... leave the room.

Ejercicio 11

Usese cada una de las siguientes palabras o modismos en una frase.

1. To endeavour: .....
2. To succeed: .....
3. Risen: .....
4. Crowd: .....
5. Right away: .....
6. To grow: .....
7. Pattern: .....
8. To provide: .....
9. To fasten: .....
10. I say!: .....

Ejercicio 12

Insértense las preposiciones o adverbios necesarios para formar el verbo compuesto que corresponda.

1. The child was drawing ..... the car.—2. I asked ..... the telephone book.—3. When his father died he carried ..... the business.—4. How did you come ..... that watch?—5. They drew ..... their cavalry.—6. The old man blew ..... the candle.—7. They were asked ..... dinner.—8. He came ..... his friend at the gates of the park.—9. The girl was going ..... the street.—10. The bridge was blown .....

Ejercicio 13

Corríjanse los «to» que no sean correctos e insértense donde sea necesario.

1. I saw to ..... her.—2. I wrote ..... him a letter.—3. He wrote ..... me.—4. Send it ..... him.—5. Send it ..... your friend.

Ejercicio 14

Usese cada una de las siguientes palabras o modismos en una frase.

(Sello del Centro)

Alumno D. .....

Curso de 19..... a 19.....

1. Recent: .....
2. Steep: .....
3. Blood: .....
4. Surface: .....
5. To be on tenterhooks: .....
6. Sacrifice: .....
7. To improve: .....
8. Effect: .....
9. To show a clean pair of heels: .....
10. Advantage: .....

Ejercicio 15

Insértese el tiempo correcto en vez del infinitivo que se da entre paréntesis.

1. It (to snow) ..... at 5 o'clock yesterday afternoon.— 2. Now, you (to write) ..... these exercises. You (to write) ..... an hour already. — 3. You (to sleep) ..... when I (to call) ..... . on you yesterday, and you (to sleep) ..... six already.—4. She (to arrive) ..... a few minutes ago.—5. How long (to live) ..... in this country.—6. My brother always (to smoke) when he (to read) .....—7. It (to be) ..... three o'clock. I (to work) ..... now and I (to go on) ..... until 6 o'clock. At 5 o'clock I (to work) .... four hours. At five minutes past six I (to work) .... five hours.

Ejercicio 16

Pónganse en el orden que correspondan las distintas partes de la oración.

1. We English speak always.	1. .....
2. Sends me my brother sometimes from the country fruit.	2. ....
3. He is here usually in the morning.	3. ....
4. Too quickly you walk.	4. .....
5. He closed silently the door.	5. .....
6. Me does it annoy when get something I can't I want.	6. ....

7. Out of the car Dorothy better had you now get or on you to Piccadilly Circus taken will be.	7. .....
8. All of you off us to see and come very nice was it.	8. .....
9. James for things getting done isn't he is a fellow good?	9. .....
10. For Dorothy and Joan chocolates I bought.	10. .....

Ejercicio 17

Insértense las preposiciones o adverbios necesarios para formar el verbo compuesto que corresponda.

1. John is looking ..... Dorothy.—2. Mary put ..... her story book.—3. The boy brought ..... a partridge.—4. Put ..... that watch.—5. He is quite deaf, so read it .....— 6. He looks well ..... his business.—7. He goes ..... the country.—8. The boy stands ..... his work day and night.— 9. He put the paper ..... his pocket.—10. The horse broke ..... yesterday at three.

Ejercicio 18

Pónganse en el orden que correspondan las difentes partes de la oración.

1. To him up the porter said and went this the last train was told I you why earlier come you didn't?	1. .....
2. We let you away go without good-bye saying couldn't oh!	2. .....
3. Why for it you a place don't have and it always there put?	3. .....
4. Some books and pens will I on my way back get.	4. .....
5. That is coming with me she I very glad am.	5. .....
6. Have you the for cat gone to look?	6. .....
7. Anything to do have I shan't at	7. .....

all except back and the journey enjoy sit.

8. Was starting out the last train just when running they as hard as could they go of the refreshment room the eight of them came.
9. Has started indeed when the school-year we begin to school coming.
10. Got in the car of them one just as leaving was it but enough fast couldn't the second one run and him the car behind leaving went.

8. .....
9. .....
10. .....

Ejercicio 19

Usese cada una de las siguientes palabras o modismos en una frase.

1. Drawer: .....
2. To care for: .....
3. Stain: .....
4. In fact: .....
5. To make a clean breast: .....
6. Fashion-plate: .....
7. Linen: .....
8. Guest: .....
9. To find out: .....
10. The devil incarnate: .....

Ejercicio 20

Usese cada una de las siguientes palabras o modismos en una frase.

1. Result: .....
2. To be thirsty: .....
3. Broad: .....
4. Steady does in the long run: .....

5. To claim: .....
6. To pretend: .....
7. To associate: .....
8. To get at loggerheads: .....
9. Barrister: .....
10. To make a thing pay: .....

Ejercicio 21

Usese cada una de las siguientes palabras o modismos en una frase.

1. Spare: .....
2. Hollow: .....
3. Wax: .....
4. Diet: .....
5. There is likely to be: .....
6. Tell that to the marines: .....
7. Flesh: .....
8. To worship: .....
9. To preach: .....
10. To forbid: .....

Ejercicio 22

Usese cada una de las siguientes palabras o modismos en una frase.

1. Creases: .....
2. Board: .....
3. To fade: .....
4. To trust: .....
5. Dressed up to the nines: .....
6. To be hard up: .....
7. To apply: .....
8. To mutter: .....
9. Rope: .....
10. In for a penny in for a pound: .....

Ejercicio 23

Insértense las preposiciones o adverbios necesarios para formar el verbo compuesto que corresponda.

1. I saw a little boy running ..... n overcoat.—2. The army of that country was beaten .....—3. Trat bracelet is set ..... pearls.—4. She called ..... her friend in the afternoon.—5. To make that picture you have to lay ..... too much money.—6. «You work ..... my anger!», he said.—7. He is going to set .... a bookshop.—8. This ship calls ..... Lisbon.—9. My sister cannot bear ..... that friend of hers.—10. As soon as he saw me he held ..... his hand.

Ejercicio 24

Usese cada una de las siguientes palabras y modismos en una frase.

1. Stone (peso): .....
2. Foot (medida): .....
3. To let bygones be bygones: .....
4. To be all over: .....
5. To make someone sorry for: .....
6. Guinea: .....
7. Sir: .....
8. Top: .....
9. To give the slip: .....
10. To take the cake: .....

Ejercicio 25

Insértense las preposiciones o adverbios necesarios para formar el verbo compuesto que corresponda.

1. The girl ws given ..... by her father.—2. He fell .... his friend at the door of the theatre.—3. Turn ..... the light.—4. He got ..... with a very important man.—5. Help yourself ..... to some more coffee.—6. The coat was too large and it had to be taken .....—7. He cannot keep ..... his pride.—8. He threw ..... his work.—9. That man deals ..... oils. The collar of the coat was very well cut ..... —10. The maid let him .....

Ejercicio 26

Insértense las preposiciones o adverbios necesarios para formar el verbo compuesto que corresponda.

1. The girl was running ..... from a fire.—2. The Headmaster was calling ..... the students.—3. He fell ..... that pretty girl.—4. He was very angry because his son had run ..... debt.—5. Her face was made .....—6. He was run ..... by the detective.—7. They turned her ..... the police.—8. He gets ..... very early in the morning.—9. They like to turn .... at ten o'clock.—10. He took ..... the things he had said against her.

Ejercicio 27

Insértense las preposiciones o adverbios necesarios para formar el verbo compuesto que corresponda.

1. She turned ..... half an hour late.—2. She was got ..... like a duchess. — 3. He turned .... a photograph of himself as a child in a drawer.—4. I saw a man giving ..... sweets in the street.—5. He didn't know the meaning of the word so he turned it ..... in the dictionary.—6. He had to give ..... the keys.—7. He called me ..... after lunch.—8. Don't trust him, he's been got ....—9. This suit is made ..... of trousers, waistcoat and coat.—10. He has taken ..... drinking.

Ejercicio 28

Corríjase, cuando sea necesario, los verbos o sus partículas.

1. I cannot bear up ..... with his man!—2. This book deals in ..... literature.—3. The maid held forth ..... the dress to the girl. — 4. My grand-mother was run into ..... by a bus.—5. The beer was running away ..... the glass.—6. He always stands to ..... his sister.—7. The landlady put him out ..... of the house.—8. William is looked upon ..... as a very intelligent young man.—9. «I'll look you up ..... to-morrow», he said to his friend.—10. He blew over ..... the candle.

Ejercicio 29

Corríjase, cuando sea necesario, los verbos o sus partículas.

1. The building was blown up .....—2. After having worked

so much, he broke open .....—3. He tried to buy the servant in ..... —4. She took off ..... the lid of the teapot.— 5. James takes down ..... his father. — 6. He is drawing out ..... the fire.—7. He gives up ..... a lot of money in charity. — 8. I went over ..... the car. — 9. He is going back ..... to London.—10. He has broken up ..... of prison.

Ejercicio 30

Corrijase, cuando sea necesario, los verbos o sus partículas.

1. We beat back ..... the enemy.—2. I cannot bring him to .....—3. We have agreed to ..... the price.—4. He is looking up ..... an old letter he had in a drawer.—5. The ship put on ..... the harbour.—6. The dog set up ..... me.—7. They have taken down ..... the statue.—8. He puts me on ..... with excuses.—9. Put into ..... the light!—10. It fell off ..... her to clean the room.

Ejercicio 31

Corrijase, cuando sea necesario, los verbos o sus partículas.

1. He was at the door of the building waiting for him to come on .....—2. It is getting along ..... that he is going to sell his house.—3. It is disgraceful the way he gets through ..... his money.—4. She gave me some patterns to cut down ..... for her.— 5. He is cutting me out ..... with my best girl.—6. He is helping ..... down a tree.—7. The children are well called up ..... —8. I shall give ..... up at 9 o'clock to-morrow.—9. He got ..... out that the King had just died.—10. It is a shame the way she turns ..... through her money.

Ejercicio 32

Corrijase, cuando sea necesario, los verbos o sus partículas.

1. He was gone ..... down by a car.—2. This action took ..... about the desired effect.—3. Joan was bringing ..... over the book.—4. «I cannot call ..... out the meaning of this letter», he said.—5. She was putting ..... out of the window.—6. He always brings ..... to what he says.—7. I came ..... from

him in anger.—8. «Bring ..... yourself to some more sweet!», she told him.—9. He beats ..... up his pride.—10. He makes ..... in stationery.

Ejercicio 33

Desarróllese la siguiente fábula, cuyas líneas generales se dan.

The Fox and the Goat.—A fox had fallen into a well and could not set out. He begged a passing goat to come in and taste the sweet water. The goat leapt in and the fox, springing off its back, leapt out.

(Sello del Centro)

Alumno D. .....

Curso de 19..... a 19.....

Ejercicio 34

Extráctese la siguiente fábula reduciéndola a sus líneas generales y haciéndola lo más breve posible.

The old Peasant and the King. — A king of France, so runs the legend was travelling in private through a province of Spain, and came across an old peasant, who was actively engaged in the planting of date-kernels.

«Why», the king said, «do you take this trouble to plant the seeds of a tree of such tardy growth, seeing that the dates which are to spring from your seeds will not ripen till a hundred years have passed from now!».

«Am I not eating», she answered, «the fruit of trees planted a hundred years ago by my forefathers, who thought of those that were to come after them? And shall I not do the same for my descendants?»

«I am so pleased», the king said, «with your thoughtfulness that if you will follow me into France, to which I shall return very soon and bring all your family with you, I will give you a fine estate, which will be yours and theirs for ever.»

«No», the peasant answered, «I had rather stay where I am. If I accepted the gift that you offer, I should be giving up the very work in which I am now engaged and be undeserving of your kindness. The best way in which I can repay the debt that I owe to my forefathers is by doing a similar service to my posterity.»

(Sello del Centro)

Alumno D. .....

Curso de 19..... a 19.....

Ejercicio 35

Escríbase una composición sobre el verano.

(Sello del Centro)

Alumno D. .....

Curso de 19..... a 19.....

Ejercicio 36

Escríbase una carta a un amigo de Inglaterra, contándole en general cuál es la vida de un chico o chica estudiante español.

Firma del alumno,

El Profesor,

ESTUDIOS DE BACHILLERATO

PROGRAMA

DE

LENGUA INGLESA

III

ECIR

LENGUA INGLESA

El alumno deberá presentar en el acto del examen, o cuando el Profesor lo estime conveniente, los ejercicios incluídos al final del texto, debidamente resueltos.

LECCION 1.ª (páginas 9-15)

VOCABULARIO: *The mail.*—Construcción de frases con las palabras del vocabulario.—GRAMÁTICA: Sintaxis: Concordancia de sujeto y verbo. Casos en que el sujeto es un hombre colectivo en singular; cuando el sujeto está formado por dos o más nombres en singular, unidos por «and»; cuando el sujeto está constituído por dos nombres unidos sólo por «and», pero indicando una combinación de las cosas que separadamente denotan; cuando el sujeto está formado por dos nombres unidos por «as well as», «with», «besides», etc.; cuando el verbo va precedido de dos o más nombres separados por una conjunción disyuntiva; cuando el sujeto se compone de pronombres de personas diferentes.—MODISMOS *(Harina de otro costal, Niña del ojo y Entre la espada y la pared);* su equivalencia en inglés.—Los verbos compuestos: TO BLOW (significados de *to blow out, to blow up, to blow off y to blow over).*—Ejercicios de traducción directa e inversa.

LECCION 2.ª (páginas 17-23)

VOCABULARIO: *Telegraph and Telephone.*—Construcción de frases con las palabras del vocabulario.—GRAMÁTICA: Concordancia de pronombre y nombre; concordancia del pronombre relativo y sus antecedentes; uso continuativo y restrictivo de *who;* concordancia de nombres o pronombres en aposición.—MODISMOS *(Dejar patidifuso, Tomar el pelo y ¿Quién dijo miedo?);* su equivalencia en inglés.—Los verbos compuestos: TO CARRY (significados de *to carry away, to carry on, to carry through y to carry back)* y TO ASK (significación de *to ask for, to ask in, to ask about y to ask to).* —Ejercicios de traducción directa e inversa y de composición.

LECCION 3.ª (páginas 24-29)

VOCABULARIO: *Navigation.*—Formación de frases con las palabras del vocabulario. — GRAMÁTICA: Concordancia del nombre y del adjetivo.—MODISMOS *(Conservar el ánimo, Sa-*

ber dónde le aprieta a uno el zapato y *Al fin y al cabo)*; su equivalencia en inglés. — Los verbos compuestos: TO COME (significados de *to come to pass, to come in, to come out, to come upon, to come by, to come short of, to come on* y *to come back)*.—Ejercicios de traducción directa e inversa y de composición.

LECCION 4.ª (páginas 30-36)

VOCABULARIO: *Railways*.—Construcción de frases con las palabras del vocabulario.—GRAMÁTICA: Régimen. Usos del nominativo, genitivo, dativo y acusativo.—MODISMOS *(Poner los puntos sobre las íes, Hacer uno su agosto* y *No alargar el brazo más allá de la manga)*; su equivalencia en inglés.—Los verbos compuestos: TO DRAW (significados de *to draw near, to draw down, to draw up, to draw back, to draw into* (o *in*), *to draw away* y *to draw off)*.—Ejercicios de traducción directa e inversa y de composición.

LECCION 5.ª (páginas 37-45)

VOCABULARIO: *Sports*.—Construcción de frases con las palabras del vocabulario.—GRAMÁTICA: Régimen de infinitivo. Empleo del infinitivo simple y del gerundial. El acusativo con infinitivo. El infinitivo con o sin *to*.—MODISMOS *(En un abrir y cerrar de ojos, En nombrando al ruin de Roma...* y *como una bala)*; su equivalencia en inglés.—Los verbos compuestos: TO GO (significados de *to go away, to go in, to go without, to go back, to go off, to go into, to go out, to go by, to go along, to go in* y *to go about)*.—Ejercicios de traducción directa e inversa.

LECCION 6.ª (páginas 46-54)

VOCABULARIO: *Travelling by air*.—Construcción de frases con las palabras del vocabulario.—GRAMÁTICA: El verbo: la forma en *-ing*. Funciones nominal y adjetival de la misma. El medio gerundio.—MODISMOS *(Llegar al límite. Dejarlo correr y Apretar los tornillos a...)*; su equivalencia en inglés. — Los verbos compuestos: TO BRING (significados de *to bring about, to bring up, to bring over, to bring forth, to bring away* (u *off*), *to bring under, to bring to, to bring into* (o *in*) y *to bring down)*.—Ejercicios de traducción directa e inversa y de composición.

LECCION 7.ª (páginas 55-60)

VOCABULARIO: *Travelling by CAR*.—Construcción de frases con las palabras del vocabulario.—GRAMÁTICA: Régimen

directo e indirecto. Verbos con dos regímenes directos. La preposición rigiendo al verbo.—MODISMOS *(Ser uña y carne, Ser un hueso duro de roer y Estar en ascuas)*; su equivalencia en inglés.—Los verbos compuestos: TO LOOK (significados de *to look upon, to look for, to look out of, to look after, to look up, to look into, to look at* y *to look over)*.—Ejercicios de traducción directa e inversa y de composición.

LECCION 8.ª (páginas 61-69)

VOCABULARIO: *At the Tailor's*.—Construcción de frases con las palabras del vocabulario.—GRAMÁTICA: Uso de los tiempos. El presente, el pretérito y el pretérito perfecto. Diferenciación entre estos dos últimos. Adverbios o locuciones adverbiales a los que van asociados cada uno de ellos.—Orden de los tiempos.—División de las palabras en sílabas.—MODISMOS *(Estar colado por. Nacer de pie* y *Tomar las de Villadiego)*; su equivalencia en inglés.—Los verbos compuestos: TO BREAK (significados de *to break out, to break into, to break off, to break up, to break forth, to break through, to break down, to break loose* y *to break open)*.—Ejercicios de traducción directa e inversa y de composición.

LECCION 9.ª (páginas 70-77)

VOCABULARIO: *At the Outfitter's*.—Construcción de frases con las palabras del vocabulario.—GRAMÁTICA: Construcción Orden que guardan en la frase las diferentes partes de la oración. Estudio detallado del lugar del sujeto y el objeto.—MODISMOS *(Un callejón sin salida, Desembuchar y Encontrar uno la horma de su zapato)*; su equivalencia en inglés.—Los verbos compuestos: TO PUT (significados de *to put off, to put on, to put out, to put up with, to put away, to put down, to put into y to put by)*.—Ejercicios de traducción directa e inversa.

LECCION 10 (páginas 78-84)

VOCABULARIO: *At the Dressmaker's*.—Composición de frases con las palabras del vocabulario.—GRAMÁTICA: Lugar que ocupa el adjetivo en la oración.—MODISMOS *(De la piel del diablo, De uvas a peras* y *De cobardes no hay nada escrito)*; su equivalencia en inglés.—Los verbos compuestos: TO STAND (significados de *to stand out, to stand by, to stand off, to stand back, to stand again, to stand to, to stand up for* y *to stand in need of)* y TO READ (significados de *to read over* y *to read out)*.—Ejercicios de traducción directa e inversa.

LECCION 11 (páginas 86-92)

VOCABULARIO: *At the Haircutter's.*—Construcción de frases con las palabras del vocabulario.—GRAMÁTICA: Lugar que ocupa el pronombre en la oración.—MODISMOS *(Despacito se va lejos, Recibir calabazas* y *Pararle los pies a alguno);* su equivalencia en inglés.—Los verbos compuestos: TO RUN (significados de *to run away, to run into, to run over, to run down* y *to rum away with)* y TO WORK (significados de *to work up* y *to work out).*—Ejercicios de traducción directa e inversa y de composición.

LECCION 12 (páginas 93-99)

VOCABULARIO: *At the Lawyer's.*—Construcción de frases con las palabras del vocabulario.—GRAMÁTICA: Lugar que ocupa el adverbio en la oración.—The Split Infinitive.—MODISMOS *(Remachar el clavo, Ser plato de segunda mesa* y *Venir a las manos);* su equivalencia en inglés.—Los verbos compuestos; TO SET (significados de *to set down, to set about, to set up, to set on, to set out* (u *off)* y *to set with)* y TO HOLD (significados de *to hold up, to hold out* y *to hold fort).*—Ejercicios de traducción directa e inversa y de composición.

LECCION 13 (páginas 100-108)

VOCABULARIO: *At the Doctor's and the Dentit's.*—Construcción de frases con las palabras del vocabulario.—GRAMÁTICA: Lugar que ocupa la preposición en la oración. Diversa colocación de la preposición según que la palabra principal sea sustantivo, adjetivo, adverbio o verbo. Casos en que la palabra principal rige más de una preposición; caso en que las preposiciones se separan de las palabras que rigen: caso en que se quiere dar énfasis a la frase.—MODISMOS *(A otro perro con ese hueso, Estar a medios pelos* y *Aprendiz de todo y maestro de nada);* su equivalencia en inglés.—Los verbos compuestos: TO AGREE (significados de *to agree to, to agree on* y *to agree for),* TO DEAL (significados de *to deal in* y *to deal with)* y TO BUY (significados de *to buy up, to buy off, to buy over* y *to buy in).*—Ejercicios de traducción directa e inversa.

LECCION 14 (páginas 109-113)

VOCABULARIO: *The Sands Have Tez Together.*—Construcción de frases con las palabras del vocabulario.—GRAMÁTICA: Lugar que ocupa la conjunción en la oración.—MODISMOS *(Dejar en las astas del toro, No soltar prenda* y *A buenas o*

a malas); su equivalencia en inglés.—Los verbos compuestos: TO BEAR (significados de *to bear with, to bear away, to bear up* y *to bear off* o *away*) y TO BEAT (significados de *to beat up, to beat about, to beat down* y *to beat gack*).—Ejercicios de traducción directa e inversa y de composición.

LECCION 15 (páginas 114-122)

VOCABULARIO: *At the Hotel.*—Construcción de frases con las palabras del vocabulario.—GRAMÁTICA: Oraciones. Clasificación de las mismas. Estudio de las oraciones simples, dobles, múltiples y complejas. Cláusulas subordinadas. Cláusulas nominales, adjetivales y adverbiales.—MODISMOS *(Cantar las cuarenta, De punta en blanco* y *No se puede repicar e ir en la procesión);* su equivalencia en inglés.—Los verbos compuestos: TO CALL (significados de *to call on* (o *upon*), *to call out, to call off, to call up, to call for, to call at, to call over* y *to call to account*) y TO LAY (significados de *to lay in, to lay on, to lay up, to lay out* y *to lay about*).—Ejercicios de traducción directa e inversa y de composición.

LECCION 16 (páginas 123-137)

VOCABULARIO: *Means of Communication.*—Construcción de frases con las palabras del vocabulario.—GRAMÁTICA: Ampliación de las reglas de Ortografía. Vocablos de origen inglés, francés, latino, latino y románico, griego, francés moderno y exóticos. Estudio del grupo compuesto por las formas indígenas y aquellas más estrechamente relacionadas con ellas.—MODISMOS *(¡Bien empleado!, Preso por uno, preso por mil* y *Persona chapada a la antigua);* su equivalencia en inglés.—Los verbos compuestos To TAKE (significados de *to take away, to take down, to take in, to take off, to take to, to take up, to take back* y *to take after*).—Ejercicios de traducción directa e inversa y de composición.

LECCION 17 (páginas 138-152)

VOCABULARIO: *Money. Weights and Measures.*—Construcción de frases con las palabras del vocabulario.—GRAMÁTICA: Ampliación de las reglas de Ortografía (continuación). Estudio del grupo constituído por aquellos vocablos tomados de lan lenguas clásicas y románicas. Estudio de las formas exóticas.—MODISMOS *(Con la leche en los labios, Borrón y cuenta nueva* y *Buscarle cinco pies al gato);* su equivalencia en inglés.—Los verbos compuestos: TO CUT (significados de *to cut out, to cut up, to cut open, to cut off* y *tot cut down*),

TO HELP (significados de *to help up, to help over, to help on, to help to, to help down* y *to help out*) y *TO GET* (significados de *tot get about, to get along, to get at, to get off, to get on, to get round, to get through* y *to get up*).—Ejercicios de traducción directa e inversa.

LECCION 18 (páginas 153-163)

VOCABULARIO: *Cooking. Pans.*—Construcción de frases con las palabras del vocabulario.—Tratamientos en inglés.—MODISMOS *(Morder el polvo, Dar esquinazo* y *Cuando la rana crie pelos);* su equivalencia en inglés.—Los verbos compuestos: TO TURN (significados de *to turn up, to turn dow, to turn into, to turn out, to turn in, to turn off, to turn from, to turnover* y *to turn away*.—Ejercicios de traducción directa e inversa y de composición.

LECCION 19 (páginas 164-173)

VOCABULARIO: *Cooking. Fish.*—Construcción de frases con las palabras del vocabulario.—Figuras de Dicción: Estudio del Símil la Metáfora, la Onomatopeya y la Aliteración.—Reglas de puntuación en inglés.—MODISMOS *(No vacilar, Llevarse la palma* y *Traérselas* (una persona); su equivalencia en inglés.—Los verbos compuestos: TO GIVE (significados de *to give away, to give in. to give out* y *to give up*), TO FALL (significados de *to fall through, to fall in with, to fall away, to fall for, to fall in, to fall to, to fali out* y *to fall off*) y TO KEEP (significados de *to keep down, to kee in, to keep up* y *to keep out*).—Ejercicios de traducción directa e inversa y de composición.

LECCION 20 (páginas 174-183)

VOCABULARIO: *Cooking. Fish.*—Formación de frases con las palabras del vocabulario.—Cartas: particularidades que ofrece su redacción en inglés.—MODISMOS *(Andar con pies de plomo Comer más con los ojos que con la boca* y *Llover a cántaros);* su equivalencia en inglés.—Los verbos compuestos TO MAKE (significados de *to make up, to make out, to make off* y *to make over*), *TO LET* (significados de *to let out. to let in* y *to let off*) y TO THROW (significados de *to throw out a hint, to throw up* y *to throw aside*).—Ejercicios de traducción directa e inversa y de composición.

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de

LENGUA INGLESA III

Revisión de los temas estudiados en el año anterior.

Ampliación de las reglas de ortografía. Descomposición de las palabras en sílabas.

Ampliación del estudio de los verbos compuestos. Lista de los principales. Oraciones. Su clasificación y estudio.

Principales modismos en inglés.

Pesas y medidas inglesas.

Ligera idea sobre las principales figuras de dicción.

Redacción de cartas familiares.

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